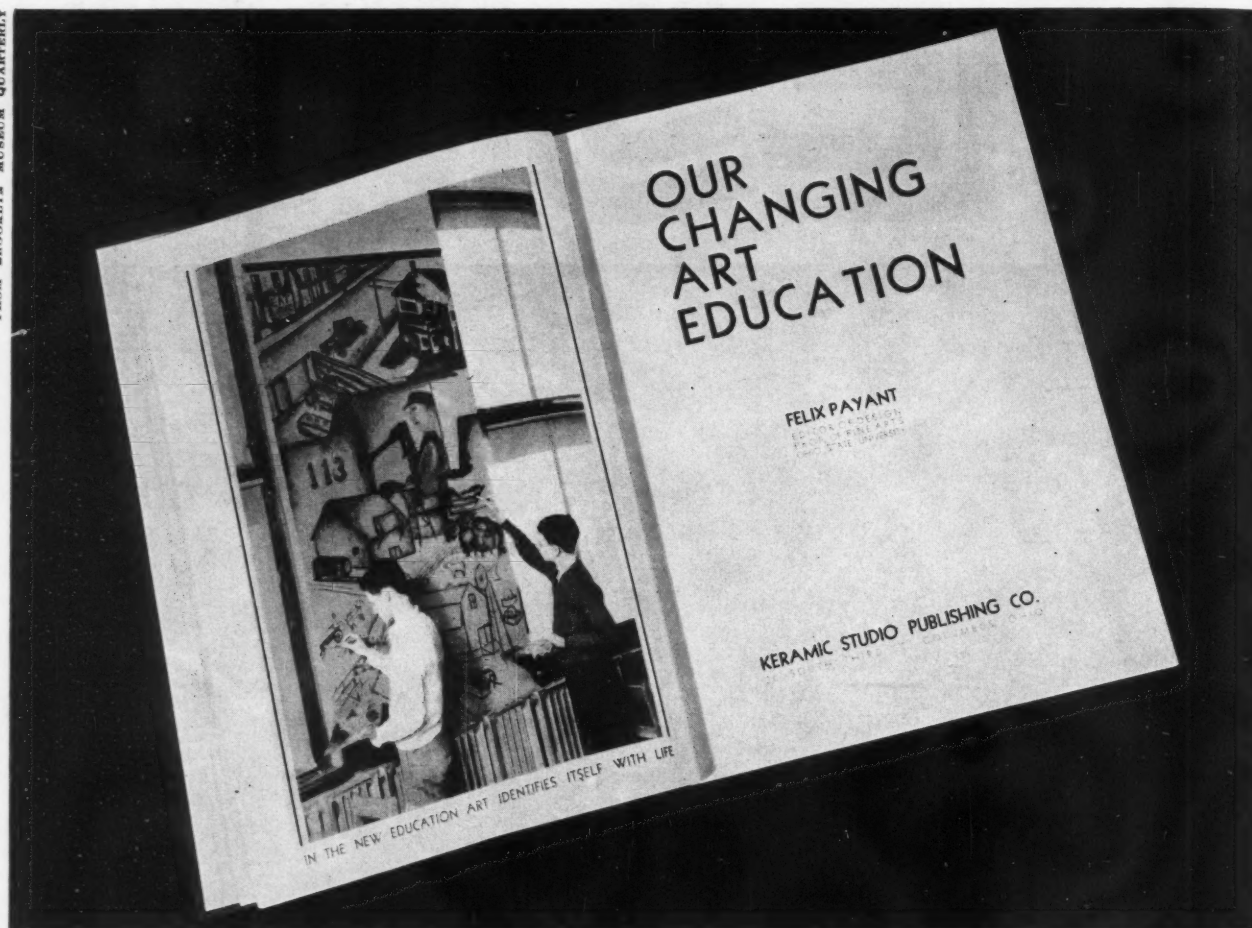


# DESIGN



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EDITOR OF DESIGN  
PROF. OF FINE ARTS  
OHIO STATE UNIVERSITY

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# DESIGN

VOLUME 38      NUMBER 3      SEPTEMBER 1936

## COVER

Lettering by Huly Bray  
Flower panel by Robert King

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By Ilonka Karasz, courtesy Buffalo China Co.

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**FELIX PAYANT**  
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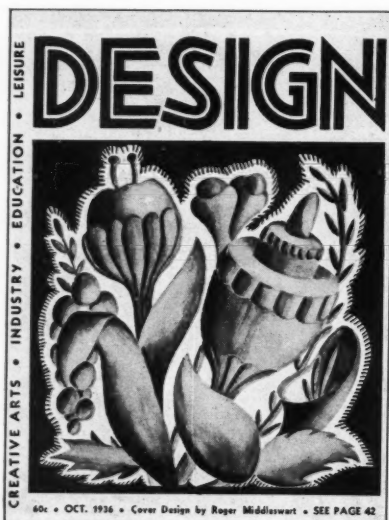
**ELIZABETH BRUEHLMAN**  
CIRCULATION MGR.

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# NOTICE

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OUR 1936-37 NUMBERS  
WILL BE BETTER THAN EVER



MANY ADDED FEATURES NEW  
FORMAT AND COVER PLAN  
NEW ART INTEGRATION IDEAS  
MATERIALS AND THEIR USES  
TECHNICS FULLY EXPLAINED  
BACKGROUND MATERIALS for  
DESIGNERS • TEACHERS • PUPILS

• • • •

A HELPFUL OCTOBER NUMBER  
TREATING A VARIETY OF ART EDUCATION SUBJECTS

Toward a more Progressive Art Education, The Psychology Underlying the Art Activity Program, Functions of an Art Laboratory, An Exhibition of Peasant Art Stimulates a Community, Creative Art in High School Murals, Pupils Transform a Classroom, The Circus Review; an Integrated Unit, Marionettes in the Chicago Parks, Design Trademarks and Symbols, Wood Carving in School, Children Paint Historic Animals, The Potter's Wheel in High School Art, Halloween Faces Painted in Junior High School, Paintings by Six-year-olds, Making Stencil Pictures, and An Experiment in Design. This month's supplement will be devoted to teaching drawing.

"AT LAST UNITED STATES HAS ONE ART  
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*An Art Educator*

SUBSCRIBE NOW FOR THE NEW SCHOOL YEAR



## THE EDITOR'S PAGE

● Now that we know that art experience or creative art activity can do for the individual what no other school procedure can, it is time that all teachers with conviction take a decided step towards doing something constructive for the people of America, especially those of the younger folk who are in school. There may be much to do in this respect, for the adults and society in general, but with the majority of teachers the responsibility lies with growing youth and the creative method of attack which they develop toward life. Marked advancement would be made if every art teacher in America, in planning the work of the beginning school year would ask himself, "What can I do to make art vital in the lives of the individual pupils were I teach?" Certainly this is a timely question and one with which every honest educator worthy of the name must be concerned.

● One answer to the above question may be made by the often repeated fact that "The Materials of Art Are Life." Dean Haggerty of the University of Minnesota has so well clarified this point in the book significantly entitled "Art a Way of Life." This means that to be worthwhile as education, art activities must grow out of life and the life of the individual. The individual must feel and know that it belongs to his life. This does not mean it starts from the printed course of study, the teachers notebook or "set" plans, or book or summer school outlines. It means exactly what it says, "out of the life of the individual." And to be most meaningful to the child, he must imitate the idea. It is incredible that now there are courses of study still being published in which the aims of art education, set for whole states and cities, are purely information. The educational philosophy of such well-known leaders as Dr. John Dewey, our modern psychologists, and the very essence of present-day educational standards are ignored for the sake of accumulating information about Art. There is a crying need for all individuals to experience art, to do some creative act, to be able to put his creative thoughts and feelings into some material form. The place of the spoken and written word in the art procedure of is minor importance. In fact, it seems that the less we talk about art the better.

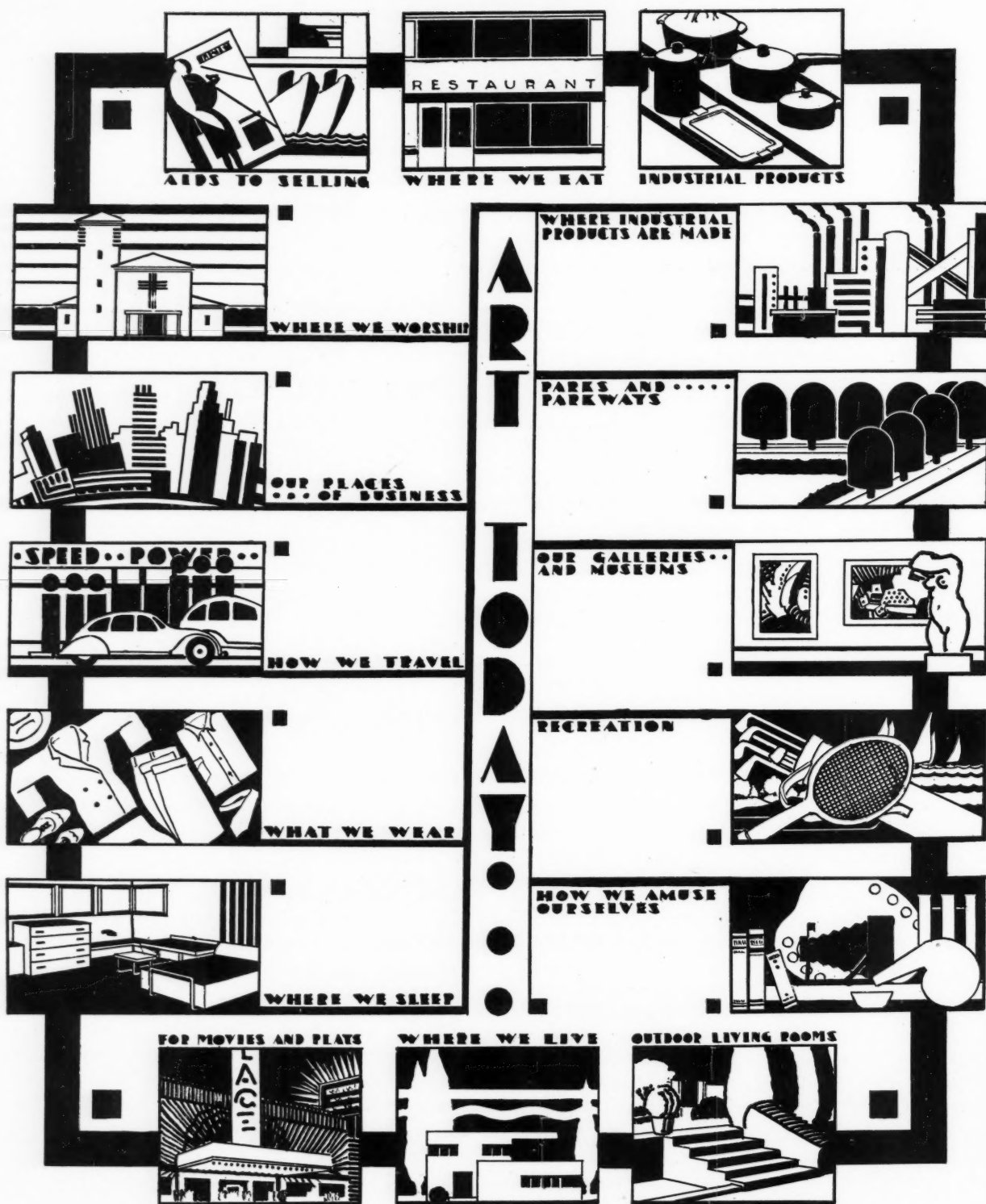
● Long ago educators realized that the mere accumulation of facts and information does little for individual growth. There was a time when the school child was treated as if his mind were a mere receptacle into which facts were to be poured continuously. At intervals he was supposed to have an examination to see how many of these facts he could bring out of cold storage for his teacher. This method of teaching is still practiced in many places; even Art, which does not lend itself particularly to that type of teaching, is taught by the lecture method. Educators in general, however, now consider the individual as a personality with an unlimited capacity for development, through a process of unfolding and integration, into a being with great power to live a rich, full life. Just how this blossoming is to be guided by the teacher is a problem, and perhaps always will be. However, certain things militate emphatically against such growth. These include teacher imposed discipline, busy work, the learning of meaningless rules, the exercising of formal classroom procedure, the following of "set" courses where there is little or no opportunity to consider the feelings of the individual and that enriching factor of emotional overtones. If the retarding elements were completely done away with, America could say with pride that it had taken a real step toward creative education for all.

● Because our education needs, above everything else, to be vitalized, brought down or up to life, the articles in this issue were selected largely for the quality they express. Too much emphasis in the past has been placed on novel devices in our schools. It is hoped that our readers will get some new outlook from the various articles in this issue.

● Beginning with abstract principles in art, set rules and devices which appeal to the adult standards may do little if anything for the growth of art as an integration factor. Art educators need much understanding of the individual.

*Felix Payant*





Design in its relation to daily living is presented on this page, drawn by Ray Faulkner and Edwin Ziegfeld. The story begins with "Where we sleep" and continues upward.

# DESIGNING MODERN PACKAGES

By WILLARD F. DEVENEAU  
DIRECTOR OF MERCHANDISING,  
RICHARDSON TAYLOR-GLOBE CORP.

*Delivered before the Advertising Club of The Columbus Chamber of Commerce*

Twenty-five years ago business men succeeded and amassed fortunes by simply making needed articles. They possessed neither any instinct for selling and marketing nor any special training. They didn't need any. The difficulty was in making enough to satisfy the excessive demand. Spurred on by the example of those who were selling everything they made, almost without effort, others entered the manufacturing of like articles, intent on stealing the trade, and competition made itself felt. As more and more men entered the manufacturing business, competition became increasingly acute until, during the past decade, it is generally recognized that business success today comes to the master of marketing strategy, rather than of production methods.

It would seem pertinent, therefore, that with more goods being made than are being consumed, at the present time, that anything which will assist consumers to find new joys and satisfactions in old products will definitely and profitably react to the benefit of the manufacturer locating and adopting it.

Attribute it to what you will, we are living in an era of changes but, unlike former changes, the disconcerting thing about the present ones is the rapidity with which they come, live for a period, and then become obsolete. We have but to look about us to sense the extent to which this desire for changes has spread: the clothes we wear, the foods we eat, the transportation methods we use, the homes in which we live, the stores in which we shop, the sports we enjoy, the hospitals in which we recuperate from our illnesses, even to the caskets in which we are buried.

Brown derbies, high shoes and Model T automobiles became obsolete not because they failed in quality and serviceability, but because they were lacking in style, comfort, color and shape. Fashion which was once a consideration only for the wealthy is now the prized possession of the millions, constantly spurred on by every new invention and discovery.

Obsolescence is a natural and inevitable process, creeping upon old things because new things are better, or consumers think they are. Many a once-popular product has failed to maintain its high sales level because its production-minded maker, accustomed to having consumers take what he offered them, made no effort to find out and adopt those improvements which would have prevented his product from becoming obsolete. Product and package obsolescence is a natural enemy of sales, for consumers nowadays do not hesi-

tate to switch from the "old standard" to those newer and smarter products, in their never-ceasing quest of usefulness and satisfaction. Usefulness is a state of mind by which consumers judge the value and desirability of things, and is the reason why they pass up the drab, old-fashioned "ugly ducklings" in favor of the smartly new V-8's, Palm Beach suits and breakfast foods. Behind every purchase the consumer makes is the satisfaction of some human desire, be it appetite, to make money, to avoid effort, to be in style, to protect loved ones or some other equally valid desire, and when he pays out good money to buy anything he seeks the maximum satisfaction he can secure.

Induced by the benefits of the present intensive and determined competition, the consumer now has readily available a wider variety of new things (or old ones in new dress) than ever before. Since he has been trained to expect improvement and changes, it is not strange that the monotony of the sameness of things exerts an influence on his actions, discouraging his buying the drab old things, but in marked contrast interesting him and stimulating him to buying action when confronted with the new and smarter things.

We have all seen examples of manufacturers attempting to scare or scold consumers into buying their products, and failing miserably. The intelligent manufacturer attempts no such disciplinary measures. By studying the needs and desires of his market and by fitting his shoe to the size and shape of it, he enlists their interest, appeals to their emotions, touches their imaginations, stimulates their desires, and they take real pleasure in buying his product, to their satisfaction and his profit.

Rightly used, modern packaging enhances the value of articles in the consumer's eyes. It has long since passed beyond the narrow confines of simply being a good container, or protective wrapper. It is all that—and more! It has rightfully moved from the factory to the sales force, for, in its new role, the modern package exerts an influence on the consumer denied even to the retailer and his clerks. It does little to improve the products or the factory operations, but is of inestimable help in presenting the product to potential consumers, in a manner they will prefer—not alone compelling them to look at it but, by securing their approval, pleasantly forcing them to buy it, to secure the joys and pleasures it has built in their minds.

The popularity of the "Stop and Shop" and "Cash and Carry" stores, in every retail classification, dem-

onstrates the practice of the consumer in visiting the retail establishments to secure his daily needs (as well as those of his entire family). Open displays of inviting products have made his purchases quick and easy. Store owners and their clerks are becoming less and less salesmen, able to successfully influence the consumer's decision, his growing discrimination being the deciding factor between the success of one product and the failure of another. The package has taken on a new significance, standing in many cases as the deciding element, helping the consumer to buy or reject the product.

Packaging improvements are in order for immediate study and adoption because:

1. They prevent the product from becoming obsolete in the minds of present consumers.
2. They will attract consumers who had never before been interested in the product in its old outmoded dress.
3. They will furnish the necessary "surprise" element, convincing consumers that the product is being improved in step with the modern tempo.
4. They will intrigue the interest of retailers, being placed in prominent open display, where the maximum number of potential consumers will see and buy them.
5. They will frequently produce a faster and more definite sales response than is obtainable from a like sum spent in general consumer advertising.
6. They will produce a desirable stimulation among, salesmen, jobbers and retailers, by giving new talking points, thus increasing the number of retail outlets and ultimate consumers.
7. They will be in step with the present trend of making goods more desirable in the minds of consumers.
8. They will furnish a saner, sounder and more profitable reason to buy and use the product than simply a low price.
9. While there is no exact means of foretelling what regulations will prevail in the future, from the present administration or some other, the new packages will establish the products in the minds of consumers in a new and more desirable way, and shape the demand in the manufacturer's favor.
10. The manufacturer himself may receive the benefit of specialized knowledge and experience, standing him in good stead in more effectively planning his future marketing operations.

Modern packaging was born on that day, about the opening of the 20th Century, when one manufacturer recognized that it was his responsibility to package his product in his factory, in units which were suitable for the needs of ultimate consumers. One of the earliest recollections I have is the after-school hours which I spent in a large Massachusetts retail grocery

store, weighing granulated sugar out of large wooden barrels, and packaging it in cheap, ugly brown kraft bags, in quantities of one, two and five pounds, so that when the store was filled with "ready-cash customers" the time of the other clerks might be saved.

The bulk packaging of staple products in barrels, wooden boxes and kegs became obsolete because:

1. It failed to bring the product from the producer to the ultimate consumer in its original, fresh and attractive state.
2. It was wasteful for the retailer to do the individual packaging in units the consumer could and would buy at one time.
3. It failed to identify the product by trade name, so that the consumer could be guided in future purchases, asking for the product by a specific trade name, rather than a general product name, and being sure of getting uniform quality.
4. There was no sanitary and effective way of openly displaying the product so that it would sell itself on sight, and on the impulse of the moment.

Having taken the radical step of packaging his product in consuming units, the selfish interests of the manufacturer made it necessary for him to identify the package with a name, symbol or trade mark, so that consumers once having bought and liked the product might readily repurchase it, by specifying the name, without fear of substitution.

This represented the second step in the development of packaging from the open cracker barrel to the present highly specialized and efficient merchandising aid, which modern packages have become, and was known as the stage of Identification. In far too many cases, the manufacturer stopped any further real package study and improvement at this point, resting content with the fact that his package definitely identified his product with his trade mark or firm name.

As more and more products appeared, packaged in consuming units, and competition began making itself felt, these manufacturers, who were content to stop further package improvement with more identification, sought ways and means whereby they could make their packages command the consumer's attention, over and above competitive products, by the use of strong, blatant color schemes and designs, which would almost literally "knock the consumer's eye out", and thus could not be denied attention. But to the extent that they all followed suit, in the use of strong reds, blues, oranges and greens, they all suffered from these oft-repeated colors, and found that their packages, like their competitors, instead of standing out prominently, as they had hoped, simply made up one part of a terribly monotonous blare of color on the dealer's shelves.

In searching for some distinctive, individual and characterful method of package presentation, a few manufacturers began studying the consumers of their,



and competitive, products, and found that they were human beings, with definite likes and dislikes, and that they used their own judgment favorably or otherwise in their purchase and use of products, which promised them satisfaction of greater value than the money in their pockets.

Right here they discovered the important merchandising truth that consumers don't buy products for the products themselves, but rather for what those products will selfishly do for them. Mere identification of a product was insufficient for this type of a selling job, and so they began finding ways of presenting their products in terms of selfish interest to their potential consumers, showing what they would do for these consumers, and thereby giving them good reasons why they should buy and use the products.

Another significant thing which these inquiring minds discovered was the undeniable fact that while men like the strong, virile colors, perhaps because of their limited color education, that these same colors actually hurt the color senses of women consumers. While women may be temporarily attracted to strong colors, their attention soon turns to repulsion. From the time they begin making wardrobes for their dolls, women are trained in matching colors, and due to their experience in buying fabrics, wall and floor coverings, furniture, lamps, etc., they have keenly developed color senses, and as a result much prefer the softer, subtler tints and shades.

The inevitable conclusion to this is that if a product is to be bought by women, it is foolish indeed to package it in bright, blaring colors, running the risk of disgusting and driving women away, rather than pleasantly attracting them by the use of color hues and shades which appeal to their love of fine things. Attracting attention is only part of the sales battle, for unless the attention is favorable it fails completely in the accomplishment of its objective—to sell the product.

With such thoughts, these merchandising-minded manufacturers pressed onwards in the development of their packages, giving due consideration to protection of the product, and proper identification, but striving above everything else to make their packages salesmen-in-print, informing and persuading prospective consumers of the joys, satisfaction and advantages to be gained by possession and use of the product.

In this phase of package development, the merchandising man was called upon to analyze the product, its uses and advantages, its present and potential consumers, all to the end that those "Reasons-why" more consumers should and would buy and use the product might be incorporated in the finished package. Armed with these facts, the skill and ingenuity of the highly trained artist was then utilized in interpreting and translating words, thoughts and ideas into illustrations and design schemes, which would pleasantly and quickly appeal to the strongest desires of consumers, and thus cause them to buy. Personal preferences of

factory executives were necessarily submerged in favor of the all important task of presenting the product, through the package, in those designs, colors and schemes which would cause them to stop, look, want and buy the product, in profitable and ever-increasing numbers.

The final stage of package development concerns itself with ways and means of inducing consumers to buy all products in a manufacturer's line, rather than simply one popular number. This is accomplished by Families of Packages, each bearing a distinct family resemblance to all others. It is certainly sound reasoning that once a consumer has bought, used and liked one product in a line, that it should be relatively easy for him to go from that known and accepted product to other products in the same line, which he will accept because of his liking the first one, and which he will recognize through their similarity in packaging.

The firm foundation, therefore, on which modern packaging is laid is the fact that it can be proved, beyond any doubt, that when a package, or a family of packages, is properly designed, with a complete knowledge of and consideration for the needs and desires of potential consumers, it can be made to serve as a very efficient and profitable salesman in its own behalf.

Strip the science of modern packaging of all of its theories, and view your packages from the simple viewpoint of salesmen-in-print for your products, and I believe the entire subject immediately acquires new significance. For in that changed viewpoint, your packages become salesmen and profit-producers rather than the now obsolete viewpoint of simple containers, protective wrappers and necessary expense items, to be purchased as cheaply as possible.

With all kinds of products being made faster than they are consumed, the emphasis in business has necessarily been transferred from production methods to marketing practices. One of the saddest industrial sights today is to see a former large and profit-making organization losing its hold, operating on more and more restricted schedules, and losing money month after month, simply because control is invested in executives who made their successes in a period which has now become history, and under economic conditions which no longer prevail, and who doggedly continue to abide by the old outworn traditional method and practices.

I can't say to what extent such books as Stuart Chase's "Your Money's Worth", or F. J. Schlink's "100,000,000 Guinea Pigs", have and are influencing consumers, but they certainly indicate a trend, which together with such forces as Consumer's Research of New York, and the recently formed Consumer's Advisory Board in Washington, are striving to awaken to active consciousness great numbers of consumers. Others may argue that curtailed incomes, with rebudgeting of all household expenses, are making consum-

ers more insistent on "getting their money's worth" in any and all purchases they make.

But by these forces what they may, the consumer today is unquestionably a better buyer than heretofore. Just as the old ways of housekeeping have become obsolete, and the modern housewife has welcomed new things and new ways, so in her buying she has changed from a searcher to a chooser, well able to make her own unaided selections from the galaxy of products all clamoring for her attention and purchase.

The Battle of the Brands, this confusion, this jostling of one brand with another, is a grand stampede for the consumer's dollar. Private retailer brands and nationally advertised manufacturer's brands stand side by side on the shelves, their claims appearing in the same newspapers. And since consumers are better informed, and hence more discriminating in their purchases, the housewives themselves decide on the success of one brand, and the failure of another, based on what they think and do about them on their daily shopping trips.

The new package replaces the old one only because it makes the product more desirable to the consumer. It gains acceptance through pleasing sufficiently to make the consumer buy it. Either by looking better, being more convenient, or by an improved product appeal it makes the consumer say "Yes" when it costs money to vote. Consumers cannot be clubbed into buying, but they may be made to take action willingly by having the real usefulness or pleasure the product will give them demonstrated to them. The true function of business, therefore, is to give consumers the articles they want, in the sizes most convenient for their use, and dressed in packages that will make them preferred above all competitive items. The function of the chief executive is to constantly think in terms of the consumers who do, or who may be persuaded to buy and use his products, and present them in such a way as will hasten and encourage these consumers to buy and use them today.

The three jobs that the modern package performs are:

1. To arrest favorable attention;
2. To stimulate interest and desire;
3. To encourage purchase and repurchase.

Perhaps there are honest doubters who think "Yes, we agree that selling is paramount today, that packages can be made efficient salesmen in their own right, but just how shall we go about making our packages better salesmen?" For the benefit of such the following procedure is recommended:

Just eliminate your present package from your mind, and view your product from the ultimate consumer's viewpoint, answering these questions:

1. What is your product—a necessity or a luxury?
2. Just what does the average consumer know about your product (or similar ones)?

3. Why should the consumer buy your product in preference to all others?
4. What product or products offer the strongest competition to the larger sales of your product?
5. What advantages do these competitive products offer the consumer over and above your product?
6. What copy appeals have, and will prove most effective in bringing new consumers to the point of purchase and use of your product?
7. Where will consumers buy your product? Are these the most convenient retail outlets available?
8. How will they buy it, because you consistently advertise it in magazines, newspapers, etc., or because they see it attractively displayed in the stores they daily visit, and buy it on sight?
9. How can retailers be encouraged to give greater open display to your product so that it will be seen by larger numbers of potential consumers?
10. What descriptive and informative facts should the consumer have about your product to insure maximum satisfaction in use? Can this be reduced to a few words on the package, or had it better be treated in sufficient detail in a separate package enclosure?
11. Have you a trade mark, or some other distinguishing mark, which, having been used on present and past packages, may have become widely known, and thus enable consumers to immediately recognize your old product in a new and more attractive dress?
12. What is the weight and retail price of the product? Is this well in line with competition? If it is high, how can you justify consumers paying it? What advantages would be secured by featuring the price on the new package?
13. Has the product a particular and limited appeal—such as, to women interested in preserving their beauty, men and women suffering from hyper-acidity, for infants, etc.?
14. Is the product one of a family, all marketed under one trade name, which would carry a distinct family resemblance throughout the line, to encourage consumers buying, knowing and using all of your products?

With this complete information in writing, and thoroughly understood, you will then be in a position to proceed with the next logical step in the development of a new package design. This will be greatly simplified if painstaking care is given to each of the following points:

*Purpose*—Agreement upon the purposes of the package by all interested parties, and the advantages to be gained by making a change.

*Sizes*—Comparative dimensions will be determined by:

1. Price unit
2. Impression to be made on consumer

3. Sizes of leading competitive packages

4. Need for individuality.

*Character*—Proportions and form will be in harmony with:

1. Physical nature of the product

2. Methods of use

3. Economy of production.

*Protection*—Package designed in accordance with:

1. Safety of contents

2. Bulk display.

*Name*—A. Consideration of name for product which will be immediately suggestive of its value or use to the consumer.

B. Adaptation of the package to the best possible display of the name.

*Text*—The greatest simplicity and display-value in:

1. Product name

2. Merits of product

3. Trade mark or symbol

4. Description of product

5. Directions for use

6. Amount of contents

7. Maker's name

8. Suggested price.

*Decoration*—A. Harmonious and attractive color scheme.

B. Simple and consistent decorative pattern.

Through this simple analysis you have broken down your product, its appeal, or appeals, its market and its possibilities into its component parts, and are now ready through the corollary of analysis—synthesis—to combine these separate, though related, elements into a united whole, in the form of a new package.

The logical method of doing this will be:

1. Taking the size and proportions determined in your analysis you can now have a mechanical dummy made of the proposed new package. This may be the same as your present package, larger or smaller, based entirely upon the facts discovered.

2. The actual package design may now be developed from:

(a) The "reasons why" consumers should and will buy your product will show what illustrations, if any, should be used. If your product happens to be a food, which is bought because of its appetizing goodness, you will probably find it well to illustrate it in terms of its delicious, ready-to-be-eaten qualities.

(b) The very nature of the product, its uses and its potential consumers, will determine the most pleasing and appealing colors to be used. While products intended for men may be packaged in strong, dominant colors, it is well to remember that women prefer the softer, subtler and more delicate tints and shades, on the packages they buy for their personal use.

(c) The text or copy will set forth the name of the product, the trade mark, and the major advan-

tages to be found by the consumer in the use of the product.

(d) Directions for use, net weight, maker's identity, and mention of other products in the line, will then follow in a subordinated position on the package.

In this thorough and simple manner an intelligent study may be made, either of an already existing package, or a brand new one. On completion of the new package, in the form of an artist's sketch, and prior to placing an order for its commercial production, it may be found desirable and valuable to conduct certain tests to substantiate your own judgment of the improvements made. Four sources are available:

1. If the services of a package designer have been used, he will submit a critical analysis of the old package, the requirements for the new one, and you can then make a comparison to determine if the new design fulfills its mission.

2. The opinion of your associates connected with you in your own business. Care should be exercised that each understands the basis on which the new design was created, and the exact advantages sought, so that "snap judgment" may be avoided either for or against the new package.

3. Those vitally concerned with the sale of your product, as represented by your own salesmen, jobbers, dealers and clerks, while not qualified to act as experts, can nevertheless readily appreciate improvements in packages, and it is no more than good business to secure their whole hearted interest, which will prove valuable in "cashing in" on the improvements made.

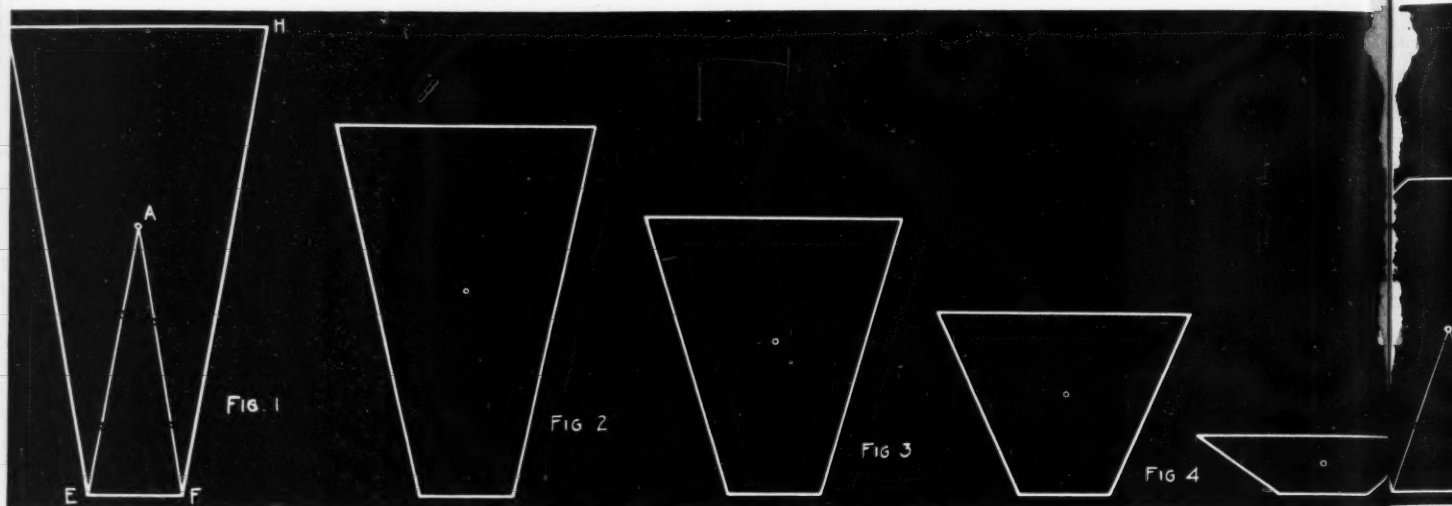
4. The judgment of the ultimate consumer is most important, for if the woman-consumer approves, she will buy the product *on sight*, and if she disapproves she will completely ignore it. A limited test among logical consumers is exceedingly valuable when bringing out a new or redesigned package.

This method of creating a package change and improvement is quite in contrast with the one used by many manufacturers who don't want to be bothered with all this digging for facts, analyzing and interpreting them, design is as effective as it can be made. These shallow business thinkers are quite content to hand a sample of their old package to a commercial artist, without the benefit of any specific data, thus encouraging him to give expression to his artistic ideas in the development of the new package.

The new type of package that profitably performs its part in the complete selling job, is built on facts, and while utilizing the ideas of the artist, it is an expression of merchandising, rather than a display of purely artistic ideas.

No business man is so important that he can afford to ignore his packages. Every executive can well afford to spend time, effort and money redesigning.





# THE CENTER OF GRAVITY AS A FACTOR IN ESTHETIC DESIGN

By FRIDTJOF PAULSEN

The outline of a body determines to a large extent the esthetic character of that body. In turn, the area enclosed by the outline becomes a part of that character. It is the purpose of the present thesis to interrelate the outline and the area enclosed by the outline in a simple relationship to bring together the qualities of shape and weight distribution. The scheme to be presented is not intended to supplant other analyses of esthetic form, but instead is to constitute a unique and simplified procedure wherein details of outline curvature are compacted into the center of gravity thereby eliminating a number of details in the esthetic analysis.

Any plane area has a point about which it may be balanced, a point at which the weight is concentrated. We have come to appreciate the center of gravity through our daily experiences, but its vague nature does not establish it in our minds as a positive feature. It is too often understood to be a point hanging in space, disjoined from the outline.

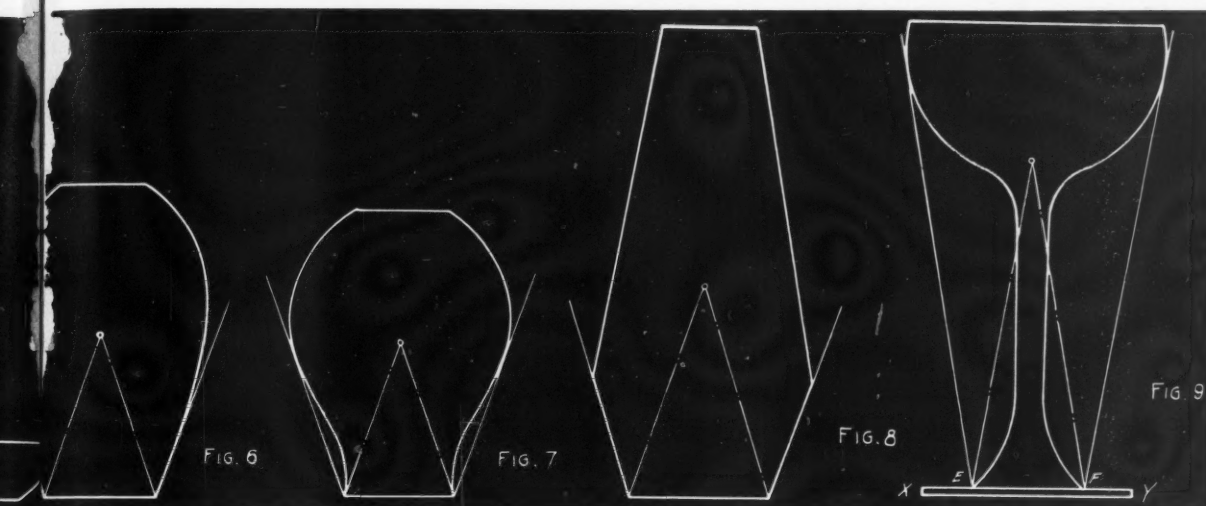
In a survey of vase form, it was noted that the higher the center of gravity, the more nearly the general outline approached the condition of vertical sides in those vases which had an esthetic appeal. Further contemplation revealed that the angle which the side made with the base line was definitely tied in with the

position of the center of gravity. In Fig. 1 is shown a form with straight sides. The point A is at the center of gravity. The sides EG and FH are parallel to the sides AE and AF of the basic triangle AEF. It is this parallelism of the sides with respect to the basic triangle that becomes the fundamental feature of the analysis. Referring again to Fig. 1, two esthetic features will be apparent; first, the slender vertical figure and the angularity of angles at G and H. It will be noted that as the esthetic feature of slowness increases in value, the feature of top angle acuteness decreases in value by becoming more nearly a right triangle, thus keeping the two features in balance (Figs. 2 to 5).

In the consideration of forms having curved sides, Fig. 6 is presented. Here the sides are continuous curves without reflexive points. Comparison with Fig. 1 will show that some weight has been removed from the top portion thus throwing the center of gravity lower in its position between base and top. This permits a wider base angle EFM. The line FM is tangent to the side from the point F.

Turning next to a vase form with reflexive points, the parallel line FM in Fig. 7 is tangent at O. The line FM is the "form-tangent" line.

To many design engineers, the idea of the concentra-



## FEATURE OF ESTHETIC FORM

tion of weight toward the top is disconcerting. To them the concentration of weight should be toward the base for the purpose of stability. If the outline of Fig. 1 is inverted the "form-tangent" line cannot apply but if the lower corners are cut back, the figure takes the form of Fig. 8 wherein the slope of the lower ends of the sides meets the condition expressed by this thesis.

This shows the possibility of securing a low center of gravity while retaining the "form-tangent" concept.

In all the considerations up to this point, the major balanced-form axis has been vertical. When a horizontal balanced-form axis is placed within the figure, the rule will not apply since there is a distinct conflict. An example of such a condition may be seen in the survey of a wine glass form. The base XY of Fig. 9 has its major balanced-form axis horizontal with the base for the vertical balanced-form at EF. If a shallow cup is desired, the stem in such a type of outline would become too short for utility. To get around such a condition, we may insert between the stem and the cup a section with a horizontal balanced-form axis. The complications incident to such a procedure lead to a study of compound and complex forms outside the scope of this article.

Rather than set down arbitrary definitions and a system based on concepts which in themselves might

be dependent on chosen attitudes about esthetic value, the writer preferred to apply the "form-tangent" rule to those forms which had an esthetic appeal upon sight. A number of Greek vase forms were presented to several persons for deliberate choice, and it was found that those forms chosen as having the highest appeal were those to which the "form-tangent" rule would apply. In order to avoid the possibility that a high cultural and mathematical development and not a direct esthetic feeling may have suggested such designs, baskets and utensils of an Indian tribe known to have made a product having esthetic value were used for confirmation of the direct esthetic appeal. These forms also met the test under the "form-tangent" rule.

While these examples meet the two requirements of being appealing and at the same time of falling into the "form-tangent" rule, the formula should not be construed as being a fixed and absolute one. It merely brings together in a simple statement the major relation between form and area. Esthetic analysis must delve further, because the elements are many and the conditions for esthetic response vary from time to time. However, the "form-tangent" formula may be used as a norm or base line in an analysis, particularly of the simpler figures.

# EXPERIMENTS WITH MEDIA

BY ELIZABETH SMITH  
ART DEPARTMENT, ALAMEDA HIGH  
SCHOOL, ALAMEDA, CALIFORNIA

An illustration class was organized particularly for the purpose of giving the more advanced art students a chance to experiment with new materials, and to use familiar materials in new ways. All of the problems in this work are purely creative and original in character, being related to some definite phase of commercial illustration. Of the many new materials tried, the wide graphite crayon and the oil paints proved to be the most popular with the majority of students.

After several methods in oils were demonstrated, the students tried many preliminary experiments freely, without regard to a particular problem. The effects produced by finger painting, brush strokes and brush stippling were tried by everyone. Plenty of time was allowed for the student to become familiar with his new medium. Then each one decided upon the method which he liked best, and proceeded to plan his next problem with this new technique in mind.

The human figure was used largely in most of the work in this class, but animal and bird forms were selected for the first work in oils, as such forms could be organized into simpler and larger space divisions. This particular problem was to be a suitable composition for a decorative book illustration in color. The design was planned in the desired values with charcoal, then traced to manila, or a heavier paper.

Almost everyone decided upon the stippling technique, as it seemed to give the best results with the least effort. In this method a bristle brush, of the type used for oil painting, is dipped into the oil color, without using a thinning medium. Different effects are obtained by using either a small amount of color on the brush and stippling lightly, or a greater amount of color and working boldly. The outlines were kept clean cut where necessary by the use of small pieces of firm paper cut to conform to the general outlines of the illustration. They could be moved along freely and rapidly as the work progressed. By this method rich dark tones could be obtained at the edges without losing the contour, and an effect of volume was easily produced. This is similar to the stencil process, but allows for more freedom.

Later, the other methods were experimented with more fully. Some portraits were tried, where the drawing was made from the model in charcoal, but the planning of the color was done without the model. Also, imaginative compositions using the full figure were created, and in these all detail was eliminated, and the color relationship was kept very simple.



A PORTRAIT BY LYDIA FRENCH



COMPOSITION BY JANICE COOK





A Pottery class at Haaren High School, New York. Mabel A. Brady, instructor.

## POTTERY IN SECONDARY SCHOOLS

By WALTER R. WILLIAMS

"A philosopher, seeking among the products of human industry the one which would best enable him to follow, through the course of ages, the progress of intelligence . . . , and the approximate measure of the artistic tendencies of man, would select incontestably the works of the potter."—ALBERT JACQUEMART.

The foregoing statement, translated from the French, expresses a conviction about education and culture which is both intellectual and universal. Such a statement seems to hold a lesson for progressive education. It has been repeatedly pointed out by our leading thinkers that the physical medium of ceramics is quite universal in American civilization, and becomes a suitable means for education because of this universality and because of its plastic physical structure which makes it quite suitable for use as a medium of expression in the Secondary Schools.

Initial exploration in the medium of ceramics presents many opportunities to the possessor of such experiences. The development of avocational interests, the achievement of aesthetic interpretations, the discovery of historical values as well as many modern

consumer knowledges, and the occasional maturing of specific vocational interests are all seen as possible values which indorse the inclusion of pottery as a phase of general or liberal education, particularly in the Secondary School.

On what bases is pottery in the Secondary School to be judged? Frontier thinkers have variously described: "freedom of creative expression", "it is natural for the child to explore, manipulate, and play", "learn through participation in real life activities", "social-economic classifications", etc. Subject matter must grow out of such statements and can be judged by them as professional criteria. It may be well to present a summary of these by one of the younger thinkers who has tried to present them in modern times. Dr. Alberty, in an unpublished lecture, states:

The aim of secondary education in a democracy is to provide all boys and girls, who are capable of profiting by further general education above the elementary level, with an environment which presents continuous opportunities for a wide range of challenging experiences in the broad interrelated

## USING THE POTTERS WHEEL

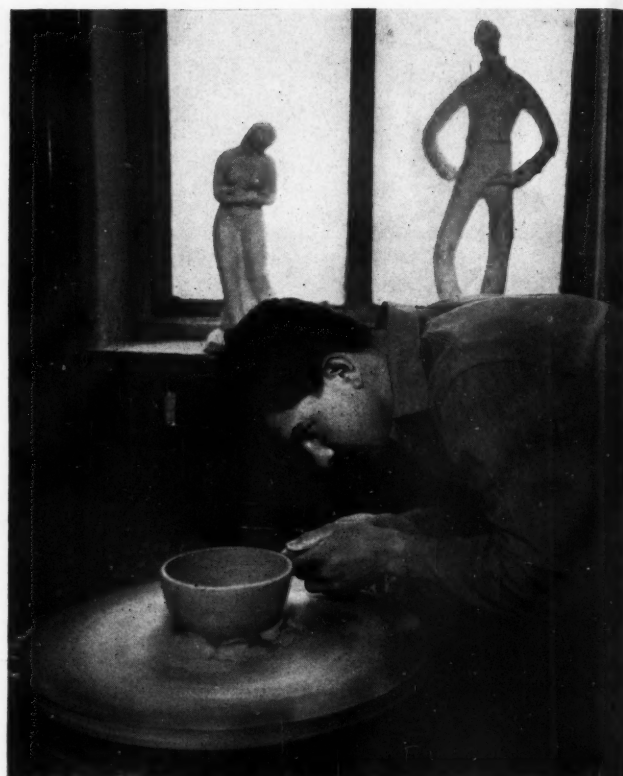
Tony Riggo, a pupil of Mabel A. Brady at the Haaren High School of New York, is demonstrating his skill in this ancient art. This is a large cosmopolitan school in the heart of the great metropolis.

fields of human interests. These experiences should have the following characteristics:

- I. They should be so directed and organized that each individual is stimulated by the other members of the group to make his unique contributions to the ends with which the group has identified itself.
- II. The experiences which the school provides should be such as to make possible the discovery, exploration, and continuous growth of a variety of independent interests of an intellectual, aesthetic, and practical nature which the individual will follow apart from the organized work of the school.
- III. The experiences should be so rich, varied, and meaningful as to stimulate, under proper guidance, the development of habits of basing judgments upon all relevant data; of so acting as to facilitate and promote the maximum development of all individuals who are affected by these acts; and of progressively widening the areas of shared interests.

The inclusion of pottery in the liberal secondary school curriculum may be based upon such qualifications as those above. Thus, the need of revealing the outstanding contributions of pottery is paramount. For purposes of organization the following heads are used. Their implications will vary according to the individual pupil. The headings are not classified as regards order or importance.

Pottery develops avocational interests. Hobby outgrowths may be expressed in the medium of clay. These object gifts or whatever they may be, serve as outlets for recreational creative activity. Experimentation is present in both shape development and de-



sign. The avocational urge may take expression in collections of pottery, pictures of pottery, and similar related activities.

Exploratory and "finding-out" values are provided for in pottery. This is a direct contact with a new medium. The types of clay from stoneware to porcelain are considered. Fundamental processes of pottery construction from early coiled ware to modern cast shapes are studied. Pottery design and decoration offers a broad field of investigation. This is followed by the consideration of glazes and their composition, the firing of ware, and the application of glazes to the various bodies. Other studies are involved. An understanding of the composition of pottery bodies and glazes leads into chemistry. Reference readings and written reports on investigations require an understanding of English. The story of ceramic development together with the location of clays and industrial centers increases the meaning of geography. Geology is represented in the study of clays and soil formation. History is rich with the background of ceramic developments, as are the social sciences.

Pottery provides for consumer knowledge and aesthetic appreciation. Stated broadly, the appreciation of good form is achieved through the understanding of pleasing and well-balanced contours.



## HELPING STACK A KILN

Haaren High School of New York was the first high school to make pottery a part of its curriculum. Under Mrs. Brady's direction it has been of significant value as an educational factor there.

Adequate decoration to harmonize with usage is emphasized. Importance is placed upon the appreciation of the efforts of present day craftsmen in both art and commercial potteries. Another important consumer adaptation is the knowledge of rightly choosing, using, and caring for pottery products.

Abilities and skills are developed. Pottery, as in other divisions of Fine and Industrial Arts, involves a number of purposeful manipulative experiences requiring mastery. This begins early in the construction of the first piece by coils. Additional experiences are found in the potter's wheel, the construction and use of molds, operation of the jigger and jolley, molding and sculpture in clay, pottery decoration, application of slips, and firing the ware. Close mental and physical coordination represents a beneficial functional outcome.

Desirable personal-social traits are established. The individual should experience adaptation of responsibility for his own actions, the planning of his work, and the care of property. The logical outgrowth of a well-directed personal-social philosophy should result in group adjustment of sharing and working with others. A positive step to this end may be found in a Laboratory Personnel Organization. Here the respect for authority, the acceptance of responsibility, and a realization of efficient social adjustment are

impressed upon the student. Beneficial evidences of personal-social traits may be seen in the typical *Laboratory of Industries* open house program. Here the work is in full swing. Boys are on their own and all contacts with observers reflect the pupil's salesmanship and his ability to meet and discuss problems with people.

Guidance and lead-on values are promoted. The subject is rich in suggestions of a lead-on nature. Related and allied fields may be studied and investigated. Ceramic divisions like terra-cotta, plaster, glass, and cement may serve as points of departure. The study of occupational investigations may include the desirable and undesirable qualifications of the industry as well as the scope of salaries and remunerations.

Pottery offers abundant vocational investigation. The development may well be in terms of the scope, opportunities for one's advancement, personal-social implications, and remunerations. Further investigations may be made into those divisions within the occupation considered, in terms of managerial, skilled and unskilled work.

What shall the method of instruction be? The methods employed in adapting these knowledges of pottery into actual experiences in the life of the pupil depends largely upon the teacher. A challenge issued by Dr. Bonser a generation ago still rings as progressively as ever. As a concluding recommendation regarding method, Bonser is quoted as follows:

... The clay itself was studied and the whole question of clay and soil formation opened up, leading to a study of certain phases of geology. Clay banks were visited, and the mining, transportation, and the refinement of the clay were investigated. A potter brought his wheel to the school and gave





## POTTERY

Flowers Technical High  
School of Chicago

a demonstration of earlier methods of making simple articles. A pottery was visited and modern methods of manufacture were studied from the mixing of clay to the final glazing and burning. As an arithmetic class, the children investigated the quantitative side of the industry and found abundant material involving almost every process found in ordinary practice. An interesting social phase appeared in this work. Because of a question of non-union labor, the company refused to give any financial statement of wages and materials and other expenses. But the children, now on their mettle, secured all data needed from individual sources. They wrote to the freight department of the C. B. & Q. R. R. and were given the number of cars of clay used by months for the last year, and also the number of cars of pottery shipped. Ultimately they worked out a very close approximation of the significance of the pottery industry to Macomb (Illinois).

They studied the geographical distribution of the industry and were thus stimulated to an interest in a great deal of history of general worth. They studied the artistic side of pottery manufacture and found one of the very best bases for study in decorative design. They made drawings of some of the forms of Greek and Roman pottery, as well as of other peoples, ancient and modern. They learned that Diogenes' "tub" was a great amphora or vase, five feet high. They learned the history of Havi-

land and Limoges wares, of Wedgwood and lustre, of Mora Kora and Koga, together with the evolution of pottery among primitive peoples. They advertised an exhibit and brought out several hundred dollars worth of beautiful pieces of pottery from the homes in Macomb. They entertained and instructed the visitors with nearly an hour's program, giving expression to what they had experienced in their study. They were led to see the meaning of industry in literature, and found the myth of Mother Kaolin, Longfellow's *Keramos*, references in the *Rubiyat* of Omar Khayyam, in the Bible, and various other sources showing how common are the figure of the potter and the clay in literature.

The several days of study on this industry gave the children insight of far-reaching significance. It reached out into the subjects of geography, geology, history, social science, literature, and art. It gave them actual training in the highest order in arithmetic, English, and drawing. The problems in arithmetic had *real* meaning; the drawings and English were in the expression of *real, live thoughts*. Appreciation was cultivated, not only in the field of pottery, but in the meaning of industry, in the significance of industrial revolution, of decorative art and design, and even in the fields of social economics and English literature. Viewed from the educational standpoint, every element of the work was rich in its contribution to vocational and broadly social intelligence.

A drawing by D. W. Seyler, a pupil of Western Hills High School of Cincinnati



# ART IN SCHOOL PUBLICATIONS

BY EDWARD DAUTERICH  
WESTERN HILLS HIGH  
SCHOOL, CINCINNATI, OHIO

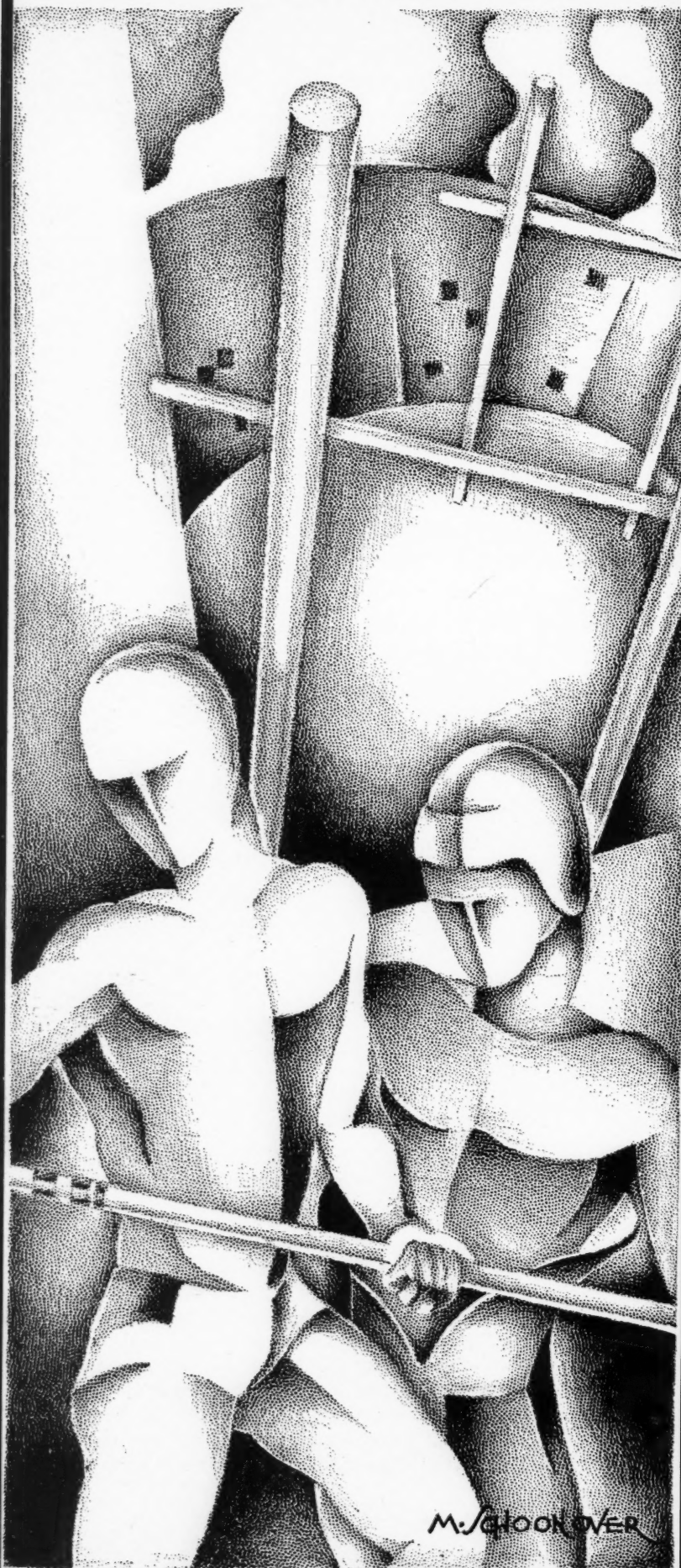
Through the integration of the Literary, Art, and Business staffs of any school publication it is possible to produce one of the most worthy of school activities.

The student realizes he has been the recipient of a definite responsibility when he has achieved a place on the journal staff. Goals have been provided for him to attain whether it be the gathering of a full-page advertisement from a solicited patron or the contribution of a full-page insert for the book.

Then in turn the close association and the cooperation of the various staffs, with the realization that all are working for the definite goal of producing an outstanding book, is most desirable.

The great amount of satisfaction that a student receives in seeing his work reproduced in the school publication is most worthwhile. It provides him with a recognition he has been striving to attain. As a result his enthusiastic tendencies inspire him on to greater





efforts and he is becoming genuinely interested in continually working to produce something better and finer than his previous contribution. He is conscious that the success of the book is to a marked extent dependent upon his quality of ideas and workmanship.

The attainment of a place on the staff of any school publication should be looked upon by the students as a very worthy accomplishment and one carrying much responsibility. We have found that the selection of a staff is best solved when placed on a competitive basis. The interest of all students in the school year-book is profound and you will find that they will be anxious to put forth their best efforts to gain a place on the staff.

It is of primary importance in making a distinctive year-book to establish a general idea or theme to run throughout the book. The Art work can center about the selected theme and will add greatly in giving a quality of unity. The theme will form a basis for the concept of each design or drawing to be used.

The selection of a carefully chosen theme is essential for unifying the various sections of the annual. This theme, then, also supplies the art staff with specific rather than general ideas. The art adviser must stress from the very beginning the necessity of originality of the drawings. In too many instances have students passed off designs that were not, for the most part, their own. They must be urged to concentrate on the possibilities offered by the theme and then encouraged to develop it to the extent that real individuality is expressed through originality. The person to win a place on the staff must have ideas and be able to work them out.

Acceptable themes we have worked out are: Cincinnati, This Changing World, the British Number (an attempt to publicize the Anglo-American feeling of friendliness); School Survey (based on the seven cardinal principles of education).

## CO-OPERATION

DESIGNED BY M. SCHOONOVER

A PUPIL OF WESTERN HILLS  
HIGH SCHOOL, CINCINNATI

DESIGN



The selection of an Art Staff can be based on three steps:

1. Announcement and explanation of all drawings and hand-lettering to be required.
2. General competition by the students.
3. Final selection by the Art adviser.

A complete understanding of the division heading or illustration to be done by the student is necessary, of course. To illustrate, there was required for the British number of our annual, a full page drawing to introduce the advertising section of the book; it was to be, of course, a division heading. The problem at hand was to organize a composition that would tie up, so to speak, with the British theme, as well as the advertising or business idea. Obviously, it would have been possible to work out a number of appropriate concepts. However, of a number submitted by the students there was one especially acceptable. It showed a bird's-eye view of the business section of London with the most important shops and stores indicated by some form of identification. The theatre district, as well, was represented. The sketch was really a map with the important thoroughfares marked in well-spaced hand-lettering. The contribution was unique and extremely appropriate for that particular section.

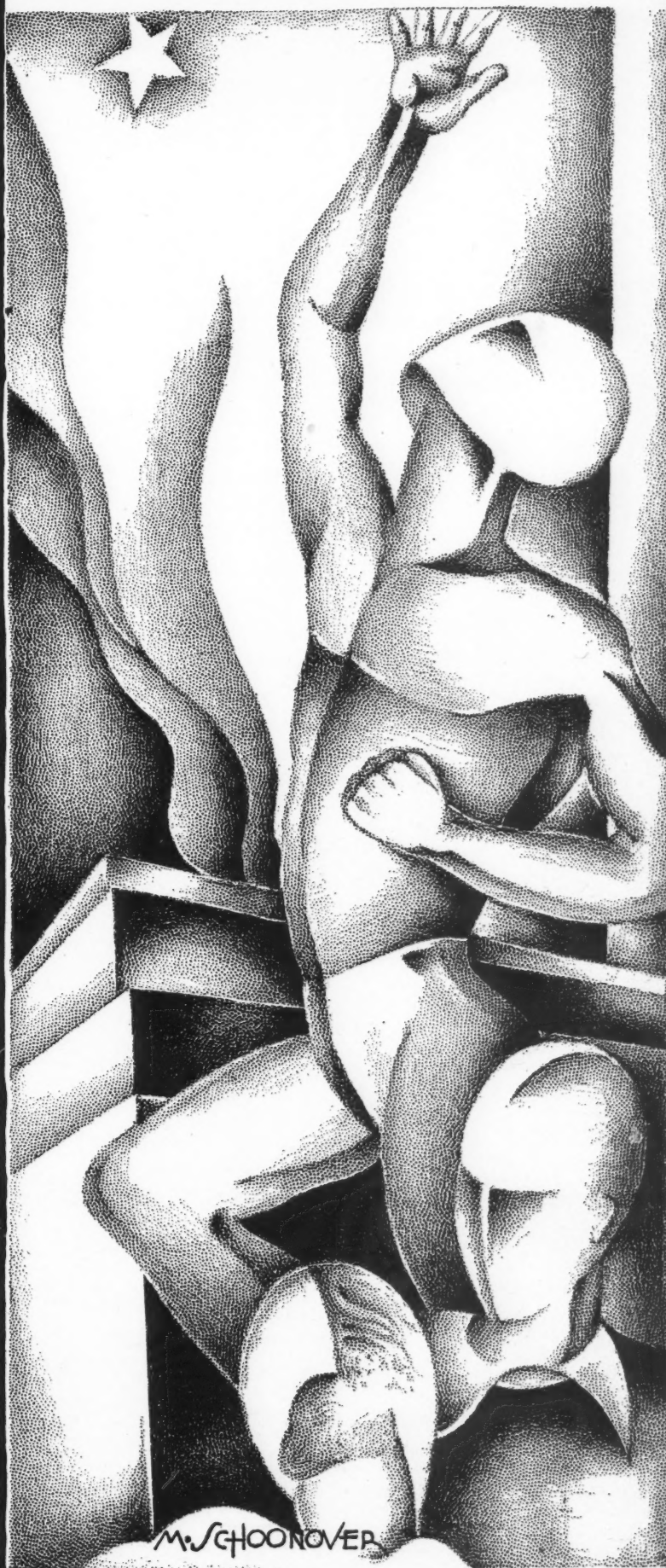
Another difficult assignment in that same book was the division heading for classes. This in itself is most indefinite. The artist who was successful in this assignment worked on the basis of the graduation of the three classes; i.e., tenth, eleventh, and twelfth grades. In order to give it the necessary British aspect, he used the guard at Buckingham Palace as his motif. Three guards were shown in authentic regalia, each was just a step above the other. No attempt was made to show the complete figure of any one of the three and it made a most simple yet striking composition.

One of the many interesting sketches worked out for the School Survey number of the Annual was the division page for

## ASPIRATION

DESIGNED BY M. SCHOONOVER  
A PUPIL OF WESTERN HILLS  
HIGH SCHOOL, CINCINNATI

FOR SEPTEMBER



or needle. It is possible to get some extremely interesting techn'que through this method. Frequently, the effect achieved resembles a wood-block technique. The dark and light plan must be carefully considered before work is begun on the finished piece. Of course, where large white areas are to remain it is not necessary to apply the ink.

The additional expense involved in working with a number of colors usually makes it necessary that a limited number of colors be used. If several colors are being planned, a separate sheet of transparent paper should be placed over the original black and white drawing for each particular color. The areas belonging to each color should then be clearly defined on the transparent paper as the engraver will be required to produce a separate block for each color and it is desirable to have the blocks fit accurately in the printing.

It is suggested that the stock color on which the printing is to be done is first selected and then the other colors can be planned accordingly. It is not always possible to get the exact stock that you may have in mind.

A color plan that may be selected for the school annual or magazine should be evident throughout the book. The observer should be introduced to this color plan upon noticing the cover, and by carrying it throughout the interior a great deal can be done to gain a desirable quality of unity in the book.

It should be an important assignment for the Art staff to work out acceptable page plans for all typography and photography. Page balance in any book or magazine is most essential to its appearance. This does not mean, however, that one page plan must be followed throughout as this is likely to grow tiresome. It is better to vary the plan and use two or three layouts that are somewhat similar to one another. Recently in some of the better magazines striking effects have been achieved in unusual page balance. Printers now have devices such as circles or squares of various sizes which may be used in the type set-up to add a spot of interest. This can also tend to balance what may be found on a facing page.

When a design or photograph is planned to run to the edge of the page it is said to "bleed." This is a printer's term and it is an accepted modern method in page plan. Some excellent page layouts can be gained by employing this method. It is well to keep this in mind in planning the design as a small portion may be lost through trimming the pages after they have been printed.

Art in the school magazine can be carried out in very much the same manner as in the annual, although it is not as comprehensive. The school magazine may be chiefly literary, or in schools where no newspaper is published it may combine the literary and news features.

Any art feature required for the magazine may fall

under one of the following classifications: cover, frontispiece, heading, illustration or tailpiece.

We have found it a good policy to have the magazine be seasonable. Of course, some schools issue their magazine semi-monthly or monthly or possibly less than that. We have followed the plan of publishing five issues annually which permits a larger number that is more complete and really preferable.

Our five covers have some unity as a definite style of lettering and layout is used and a new plan worked out each year. Perhaps the two most popular mediums for covers are linoleum block and pen and ink.

We have worked out the following themes for the year, which need not detract from the seasonable feature: American life, The Locality theme (evolving about one's city or state), Foreign Lands, Civilization and Marine Life.

Perhaps there is no type of work that is offered among all the interesting contributions of the Art Department that will attract or retain the interest of the students to a greater degree than the drawing for school publications. Their spontaneity and unbounded zest will have found full opportunity for expression in the varied and interesting themes that can be developed in our school publications.

A DRAWING ON SCRATCHBOARD,  
BY STERLING SMITH, UNIVERSITY  
SCHOOL, OHIO STATE UNIVERSITY.







This water color painting by Marjorie Kittleson, Grade 8, Lincoln School, Madison, Wisconsin, was made as a result of Mr. Claxton's creative art program.

## TEACHING CREATIVE ART OVER THE AIR

BY WAYNE CLAXTON

INSTRUCTOR, ART DEPT.,  
UNIV. OF WISCONSIN

The WHA program of Creative Art came into being as a result of some experiments conducted in the art classes of the University of Wisconsin High School. In these classes we had been trying, from time to time, various methods of disclosing to the students the relationship between their environment, their interest, their activities, and their creative expressions in art. We made immediate use of such things as sudden changes in weather conditions, incidents, and general school and social activities that involved personal reactions; and which were, in themselves, essentially dramatic in character. The results were most encouraging. The drawings and paintings were powerful in their portrayal of emotional feeling and were essentially artistic in that they necessitated selection and reconstruction of that which the student had experienced, felt, and seen.

To make such a program of art activity of value for broadcasting purposes necessitated narrowing the interest source to sound stimulation and descriptive read-

ing. Incidents, interests, and activities had, therefore, to be more general in their appeal to the students.

During this broadcasting period, which lasts but fifteen minutes, we are creating dramatic settings and stimulating the child's imagination for re-creations in visual form. The broadcasting period is usually followed by a fifteen or thirty minute drawing period, during which time students criticize their own and each others' work from suggestions given to them during the broadcast period. These paintings and drawings are collected by the classroom teacher and mailed to the broadcasting station, where the best ones are selected and mounted for exhibit. These exhibits are then routed back to the various schools on a regular circuit, each school paying the forwarding postage to the next—thus all the participants may view the exhibits.

The exhibit feature of our broadcast serves several purposes: it gives us an opportunity of knowing the number of students we contact; it serves as a check



on the success or failure of our stimuli; it gives us an opportunity of analyzing the students' artistic needs—compositional strengths and weaknesses; and it supplies, in part at least, the necessary visual side of such instruction, helping to point out to the child successful attempts that please not only by their subject interpretation, but by their design as well.

We have at present some fifty active schools to which we send our rotary exhibits, and about one thousand selected drawings are on exhibit in these various schools at any given time. According to our last questionnaire, there are twenty to thirty thousand regular and frequent listeners-in who are taking the broadcast.



This circus parade was drawn with crayons by Earl Fritz, Merrill Junior High School, Oshkosh, Wisconsin.

As an experiment in radio art education, we are primarily interested in the child's expression. Fundamentals of composition and art structure come as a natural development of the expressive power of the child. Actual art teaching is done through suggestion and discussion with the students who participate in the studio during the time of the broadcast. The broadcast sets the stage, creates the mood, and provides the stimulus.

We are attempting to keep alive the artistic imagination of the child—to make him conscious of the dramatic in his own life, and to make him feel the relationship between himself and the art of his environment.

#### *Introduction to the Creative Art Series*

Theme music. Announcer's introduction.

Good Morning:

Just about two years ago when we started this series of broadcasts in Creative Art, the people who lived next door and across the street from my house, used to see a rather strange sight. This artist-teacher neighbor of theirs would be awake most of the night,

and they could see him pacing up and down the room talking to himself. And so my peculiarities became a topic of inquiry, till I had to reassure them that my seeming peculiarities were only the writing of a radio broadcast in Creative Art.

You see, at that time, after I had decided what I was going to say to you, I would have to imagine what you would do out there in your own class rooms—how long it would take for you to put the water on your paints—get your crayons out of the box—write down directions, etc.

And so the neighbors didn't cease to worry, and I didn't get a normal amount of sleep until we had our own class right here in the studios of WHA and I could teach this large unseen art class through the reactions of the students here in the studio.

And so in planning this morning's Introduction, a former member of that group volunteered to come over to the studio this morning and ask the kinds of questions that he thinks you might ask if you could be here in the studio.

Let me introduce \_\_\_\_\_ to you. And now \_\_\_\_\_, bring on your questions and I'll do my best.

Student: Well, first of all, if I joined this class and came here to the studio each Thursday morning at 9:45, what sort of equipment or supplies would I need to bring with me?

Author: Ad Lib (equipment simple and inexpensive). Colors: crayons, chalk, watercolors; Paper: kinds and sizes; pencil. You probably have some left over school supplies that will serve the purpose—some that belonged to an older brother or sister, perhaps.

Student: Maybe I ought to write some of these things down so I can be all ready for next Thursday.

Author: I think that is a good idea. I'll repeat them: Colors, paper, pencil. Now what is next on your mind, \_\_\_\_\_?

Student: I've always had lots of fun in the class and I have never had any difficulty understanding what to do during a broadcast, but I wonder if you could explain briefly just what you are trying to accomplish during the broadcast, and what you think I ought to be able to do as a result?

Author: We start with the assumption that everybody experiences some feeling or emotion as he is affected by his environment and surroundings and the things he does. And we know, too, that everybody likes to tell about his experiences to someone else. In addition, we all have some power of imagination—that ability to put experiences together in different ways or patterns which makes for individuality.

The sources of all art is Life itself, and so student art must come from the every-day activities that students participate in—the games they play—the work they do—their school experiences—their dream worlds—

and the things they see around them as they go to and from these various activities. And so it is their life activities that make the basis for the selection of what goes over the air. The students who listen in are not all the same age—they live in different communities. They go to different types of schools. And so their experiences are not quite alike, and it is important that we select for the broadcast something that we can all participate in and enjoy; because we *know something* about it.

Now the kind of art that I am teaching appeals to the eye; but the radio limits me to sound, and so I have to depend upon that very close relationship that exists between what we hear and what we see. Here in the studio, through the use of music and descriptive words we try to stimulate your imagination and help you create visual impressions out of those experiences that you have already felt and seen in life.

Student: I can understand that part all right, but my difficulty is the problem of drawing these things after I see them in my imagination.

Author: Of course, that is everybody's problem; and just like talking, writing, and learning to play, it takes practice and time. It also takes a little spirit of adventure—a lot of "here goes, I'll try."

As a baby, you had to learn to creep before you learned to walk—and did you ever see a child try to feed himself the first time you put a spoon in his hand? He got the food all over his face—but what a satisfaction when he finally located his mouth and got some of the food inside. The baby didn't say: "I guess I won't eat. I couldn't do it the first time." You have to have a spirit of adventure—first learn to see things and happenings around you and then cultivate the attitude that takes the brush and says: "Look out paper, here comes the paint."

Of course we help you with this part of your art education, too. Techniques, and the fundamentals of art composition are brought in and discussed from time to time so that you may increase in your ability to express these stimulated mental images. You see, art is not just a matter of learning to draw or paint—those things are only mechanical ways of expressing yourself. It just takes practice, and any boy or girl can learn to do it just as they learn to walk, run, and play games.

Student: Oh, I see; so then the pictures in my imagination, the ideas I get, or my feelings, are really more important than the drawing?

Author: Exactly—you simply practice with paint or a pencil until you can put your idea down for others to appreciate and enjoy. But what is really most important is the letting out of what you, yourself, have to say—no matter how little practice you may have had so far along this line.

Student: Oh yes, and another question: Last year you had what you called a Round Robin Exhibit. What is the purpose of these exhibits?—Are you go-

ing to have them again this year?—And how can I get my paintings included?

Author: Whoa!—not so many all at once!

Yes, we are going to have exhibits again, because we found after the first few months of the experiment that there was a definite need for them. Students and teachers wrote in constantly asking for criticism of their work and we found it very unsatisfactory to try to help them by just word description. As you know, one cannot appreciate art by just reading and talking about it. One must see the examples for himself. And then, too, there was a great deal of expressed interest in what other students were doing in other parts of the state.



This lively circus performance was drawn with crayon by Phyllis Beaumont, Badger School, Milwaukee, Wis.

And so we planned what we called our Round Robin Exhibits. Here is a brief outline of the way that it works: At the close of each stimulation broadcast I try to give suggestions that make up the basis of selection. When the paintings are completed, the teacher and students have a little discussion of their own paintings, selecting the ones that best reflect the students' feelings or ideas. That part is very difficult because they must not be selected on a basis of grown-up-standards. These selections are then sent to me here at the station where the Round Robin assistants and myself compare them with the many others that have been sent in from all over the state. Last year there were between twenty and thirty thousand students participating in this broadcast each week and they submitted to me approximately three thousand selected drawings. Out of these three thousand we would choose about one hundred fifty or two hundred; so you see it was really quite an honor to have a painting chosen in this final weekly judging.

The final selections are then mounted on large white cardboard, divided into groups of twelve mounts each

and mailed out to the various schools who request them. We use twelve mounts to an exhibit because that is a convenient number to hang in the class room or school library. The schools are divided into sections circuits, such as: northwest, north, southeast, east, etc.; depending on their position from Madison.

Each school has an exhibit for display for one week, then it is taken down, put back in its wrapper, and mailed on to the next school in their circuit—each school paying the forwarding postage to the next. By dividing the schools of the state into groups, we are able to save time, distance, and postage. The postage cost for each school per week varies from six to twelve cents.

We have a large map in my office all dotted with little numbered flags that show us at any time just where each exhibit is supposed to be. All this means lots of record keeping and correspondence, but we think it is a very worth while and necessary part of the organization.

Well, —————, I see our time is up and if there are other questions we will try to crowd them in next time. Don't forget to have your colors, paper, and pencil ready for next week, and I'll be with you again next Thursday morning at 9:35.

#### *Inside The Big Top*

Theme music. Announcer's introduction.

Music: Caliope sound record (Victor Pict-ur-music Part 2). Fade to background for the voice, then gradually dim out as the record comes to a close.

Here we are right in front of the merry-go-round of our Creative Art Circus and with the caliope grinding out the tune, we should soon get into the spirit of the circus. Supposing we close our eyes for a few moments, and refresh our memories and build up these imaginative pictures. Do not try to sketch, paint, or write anything for a few moments—just let yourself get into the spirit and mood of the circus. We have followed the parade to the circus grounds. It is sunshiny, and the warm afternoon sun makes all the brilliant colors even brighter—the shadows, too, are brilliant. People are everywhere. Barkers of the side-shows, urging the crowd to enter the various show tents. The ferris wheel turning—the merry-go-round whirling—shouts and screams as the roller coaster takes a dip and steep banked turn—roars and bellows from the animal tents—the smell of popcorn and peanuts—and the rhythmic movement of color and people. Just imagine yourself to be taking part in everything you see. Put your head down on the desk or bury your eyes in the palms of your two hands. All ready, eyes closed and watch the panorama of paintings and circus activities that pass along the inner side of your eye lids.

Music: Repeat the same caliope sound record—dimming out as the record comes to a close.

Now open your eyes, and come along with me up to

the red box of the ticket seller in front of the entrance to the main tent—for the big performance is about to begin. Have your pencils, colors and paper all ready? That's fine! Here we go inside the big top, to find our seats in the front row just opposite the large center ring.

Let's do as we did last time—use the backs of our drawing paper, and make a list of as many things as we can. Just a few words that will suggest what we are seeing. Write them down as rapidly as you can and see if you can get as long a list as mine. Perhaps it will help you if you close your eyes occasionally, and then when you get a clear image, open your eyes quickly and write down in a few words, what it was that you saw. All settled and ready? The circus is on!

Music: Victor record No. 22438 (Circus Echoes).

First of all I saw the entrance of the band, followed by a long line of circus performers—cowboys, bare-back riders, tumblers, and trained animals; flanked by many rollicking clowns.

A ring full of trained seals going through their various tricks of bouncing balls and balancing torches on their noses—their bodies all shining and glistening.

A group of clowns—turning somersaults—diving through hoops—playing leap frog—and tossing each other into the air.

I saw a very sad looking clown, you know—one that has a line down through the middle of each eye to make him look as though he were crying, riding backwards on a bucking stubborn little mule.

And way up in the top of the tent—way up where the largest of the poles pokes its nose into the outside air, are a group of acrobats—playing catch with one another, as they swing from one trapeze to another.

Now make a selection of one of your ideas, and we will spend the rest of this broadcasting period making a finished drawing. Choose the image or idea that will also be the most fun for you to do, and undoubtedly it will also be the most interesting painting. Made your selection? All right! Turn your paper over and start your painting. Make your drawing just as large as your paper will allow, and while the music is being played I'll make a few suggestions that may help you to make your painting stronger and easier to understand and interpret.

Music: Victor record No. 22439 (Entry of the Gladiators). Dim to background on signal for voice comments.

Comments: Ad Lib. Composition. Circus color. Impressionistic in concept.

Draw what you feel in addition to what you see and know. If you feel what you are painting and your drawing, when finished, reflects that feeling—then you have a good painting.

Goodbye!





Children  
Painting  
at the Art  
Gallery of  
Toronto.

## EDUCATION THROUGH ART

BY ARTHUR LISMER, ARCA  
EDUCATIONAL SUPERVISOR,  
ART GALLERY, TORONTO

Democracy has made the public important. What our public institutions did a generation ago to preserve the exclusive and rare atmosphere of our precious possessions, may have been an excellent and acquisitive thing to do, but in these days of education for all age levels the art gallery and the museum are part of a continuing process of education and enlightened participation that goes on through life for more and more people year by year.

One of the most excellent things that the museum has done is to gradually open the doors wider and wider to admit more people to enjoy and share the treasures of past and present days. Consequently when an art gallery invites all children to come inside to see and to do things one expects a forward movement, and we are not disappointed in what follows.

The Art Gallery of Toronto is one of only a very few art galleries in the British Empire which invites public participation in the enjoyment and practice of art. The permanent collections on the walls are not very notable, but the constant change of exhibitions representing the art of the world in different periods and countries is a splendid phase of the Art Gallery's programme—Canadian arts and crafts, current American art, and modern phases of art expression are constantly on view.

During the past year more than 60,000 children came to the Art Gallery to see, to hear, to express,—something of their interests in art.

Each day 200 children attend in classes for an hour with the exhibitions on view. Every Saturday morning a huge assembly having an enrollment of over 700 children attend for three hours of practical art expression of the children themselves. These are absolutely free classes for children from 7 to 14 years of age, drawn from public schools in Toronto and vicinity.

Another and more recent establishment is the Children's Art Centre, where 70 children come each day voluntarily from different parts of the city—children from well-to-do homes and children from poor homes—all kinds of children. This little place is a happy hive of creative industry—a sort of laboratory of new child ideas in art expression.

Such a place has given splendid opportunity to study all manner of new ideas and techniques impossible to formal education.

The youngest group are infants of from 2 to 5 years—and in different age-levels the children are stepped up in classes to those of 13 and 14 years.

There are subnormal groups and extra bright groups—there are groups from progressive schools and adolescent groups from high schools, very poor children from settlements and welfare organizations, and many others from different stratas of the city's life. Our aim is to search for the significant and most expressive forms of technique, and capacity of response at each age level. To find out the character of individual reactions to design forms, to representa-

tions, to new ideas and expressive child responses to a large and varied programme, is the aim and purpose of the Children's Art Centre.

In recent developments of child art much has been done by way of showing the expressive nature of children's drawings—which by the very character of childhood are necessarily expressive *designs*—but not sufficient has been done to demonstrate the capacities of individual children using design and new media and materials to express their ideas of life.

In the Art Gallery and in the Children's Art Centre, the drawing and the painting are by no means the only expressive manifestations on the part of the children. New materials such as metal, asbestos, papier-maché, textiles, raffia, rubber, glass, wire, etc., are used as stimuli to expression. The play—whether it is a folk play by 11-year-olds, a Mexican Fiesta, or an Indian Christmas carol, or a more ambitious effort of a Greek play in three or four acts—all these varied forms of dramatic presentation are used to bring out initiative and the individual qualities of the children themselves. Every helmet, sword, block-printed costume,—the stage set,—the dances, and even the written play itself, is the result of the child's own search and design.

"In the drama all the arts meet" is as true of child art as of adult professionalism. It is definitely proven that a child must have an individual objective and a social group purpose. Even the 4-year-olds can produce play forms for staging and costuming a play—we have not yet found out the limit of juvenile capacities to relate all their life experiences to dramatization in plastic material and expressive design. Integration in school subjects will eventually be achieved through art. Integration is the very essence of art. History, literature, languages, all these have a time sequence, a progressive concept in their unfoldment. Art has a design form, a space concept, and to understand and formulate an ideal school programme the attitude of the artist and his way of work,—the significance of unity and symmetry must be understood. Integration should lead out *from* the child, with art as the very core, centre, and motivating factor of enterprises, projects, and social studies—through art we shall find a way of looking at education creatively.

Children are not interested in adult expressions in art galleries. The best way to teach art appreciation is to develop personal and individual expressions. In fact, no artist learns very much from looking at other's pictures, the problem of personal expression is too engrossing—children are this way, they see thousands of manifestations of art in pictures, illustrations, comic strips, movies, the subject matter excites them, but they are soon forgotten in the pursuit of their own ideas and expressions. That is why it is so urgent that a rich and varied programme of studies in schools with a large proportion of personal effort through art expression in all the subjects of formal education, is so necessary.

It is no use railing at the encroachment of bad movies, cheap sensationalism in the pictorial press, and vulgar advertising display in our magazines and cities. These could not happen if we had an enlightened public who had the instincts and capacity to resist these onslaughts on their peace and comfort. Public taste in these matters is a vexed question. Industrialism has crowded out any survival of distinguished public attitude in these things. The next generation may have a better chance to decide the quality of its visual environment. Education has provided us with means to make a living, but it has not shown us how to live aesthetically aware of art, or the lack of it.

The child is different, he is alive to his environment and our task is to see that every step of his way is crowded with opportunities to sense the good thing in form and design by leading him to the expression of his experiences, and helping to make these free in spirit, wise in selection, and possessing beauty in achievement. The fine arts generally in all ages and countries have been influenced by healthy intrusions of various kinds, tribal migrations, new religions, new materials and return to primitive sources for new sustenance. Child-art is such an influence today, nearly all artists and designers sense the exuberance and imaginative power of young children's drawings and designs—they know that it is unconscious and genuine. They would give much to recapture something of its rhythm and clear vision.

New movements of today have searched in the past for precedence and inspiration—in art the savage and untutored native of remote lands has affected the carving, painting, and compositions of artists and musicians.

The child today is the living exponent of a new source of inspiration. This is mainly because he has no fear, no commercial or professional ambitions and can express freely and courageously his intuitions and enjoyment of life. How long these early expressions last into adolescence and into manhood is taken care of by the growth of the individual, but the momentum of their continuance can be extended still further into adult life if formal education at every age level introduced still more of the enriching, vital, creative elements that are to be found in drama, poetry, painting and crafts into the school programmes.

The curse of academic art influences on school programmes is that it aims at the inefficient production of specialists—*Modern* education is aiming at the cultural enlargement of life, and the preservation of the individual capacity to enjoy, and to live emotionally aware of the best in beauty of his environment and in the history of man. To experience these things in childhood; to draw, design, and make things of character, use, and beauty, is the best way to develop sympathy and understand.

The Art Gallery of Toronto classes for children is only one of the new world's workshops, where such things are done and enjoyed.

# ART COMES TO LIFE IN A STEEL MILL TOWN



By RUTH A. TUMELTY  
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The Steel Mill Town is a conservative town; its people appear to abhor change. Strange paradox that steel, the very material for the greatest change and progress the world has ever known, has come from this dark, gray town. There is abundant beauty here too; but the people rather draw into a shell when subjects of art and beauty are mentioned. Is it that the people feel rather than understand that they are, themselves, in their steel town, making steel for America the very heart of progress itself? Let them cease apologizing for their smoky city and listen to the story of aspiration and progress that their town symbolizes. The traditional art program has failed in the past to accomplish its great purpose in the school and the community; it has completely overshot its mark where people accept ugliness with resignation, and art and beauty are vague things that have nothing to do with every day life. A challenge indeed to the progressive art educator!

The typical steel mill town is situated on the banks of broad deep rivers rimmed by winding railroad tracks. Chains of rusty freight cars and gray coal cars heavily laden move slowly and incessantly, grinding, puffing, screeching, bending the very steel rails under them as they pass, rumbling and clattering on their way to the places beyond where steel and coal are the stuff out of which art is made. Steel girders for Radio City towering upward in sheer beauty, airplanes, streamlined trains, great spanning bridges, the basic material for unimagined machines of great

use and beauty has traveled this way out of smoke and soot to its destination in far-flung cities of greater nobility and beauty in all parts of the United States, and in foreign lands from one end of the globe to the other! So long ago that it is now almost forgotten, the little smoky towns sent steel for the rails that first spanned the continent in 1869. The first trans-continental railroad was the greatest single achievement toward the expansion and progress of the American nation toward an undreamed of better life for a great aspiring people that the world has ever known. Steel has been the material of progress; that it is also one of the greatest art materials that America has given the world is a fact not considered or appreciated by those who dwell in these towns, swathed in a veil of thick gray smoke. Perhaps the opaque atmosphere is somewhat symbolic of the isolation of this metal at the source from those art purposes that it materializes at its noble destination far away. Steel in the hands of the artist-builder, the artist-inventor, and the artist-engineer rears sky-scrappers and intricate machines, the boiler room, the heating and ventilation and sanitation system, the elevators moving silently and swiftly upward and downward, the total heart of the building and its soul of functional design and beauty, and human comfort for all men, rich or poor, who enter in.

What does art really mean to the people of the steel town? To the people who make the steel? Bent in toil they have heard little of art, no doubt. Of beauty they rarely speak for that is something apart from



the serious business of living and laboring. Toil, back-breaking toil has been their lot. Hastily reared frame houses are soon grayed by soot and smoke. All speaks of haste to make steel. Steel is the thing. There is only time left for a meagre life, for the world needs steel. The catastrophe fell when during the depression the world suddenly seemed to stop needing steel. Fear struck at every heart, poor and rich alike. In any attempt to understand the extremes of poverty and plenty in the town arising from the heterogeneous population, of which sixty-five per cent is foreign born or first-generation offspring steeped in customs and resigned to economic and social restrictions unknown to Americans, it is necessary to try to picture the sordid lot of the unskilled foreign-born worker and his large American-born family. The picture is not a pleasant one. The home is poor indeed and dilapidated, crowded against its neighbors along little cobbled streets, and slanting directly up from the rough and cracked pavements of the narrow sidewalks. Children everywhere, shouting and running and dirty! All along the streets, weary men in shirt sleeves sit on the steps before their open doors. It is dark now, a brief pause has come from the day's labors; but there is noise and clamor everywhere. Inside, the woman may still be toiling at her endless tasks of caring for those who are making steel, or for those who will some day be making steel. Perhaps for her, too, at last there comes a brief lull and she steps out onto the rickety porch for a breath of air. It is heavy air; it even has an acrid taste. As the woman leans on the wooden rail her eyes may turn upward to the sky ablaze with the glowering flame so suddenly exploded from the great Bessemer Converter located down yonder below on the river's edge. The light of the sky widens, transforming row upon interminable row of pointed-roofed gray wooden houses and revealing them in a strange lurid beauty fading and sharpening as the color recedes and then bursts again into the sky. What a gesture!—those flaming flouts to the sky and to the town. To one who sees, there is the whole glorious pageant of the machine age filtered with sparks in that great cloud of flame and smoke! Machines almost beyond the power of the mind to conceive, ships of grace and speed, sleek automobiles, streamlined locomotives, houses, even, and all the things to go inside to make life better for this woman, as well as those other women of higher station. The woman does not see the revelation; her man does not see it either; but their child sees and understands something of what he sees. The woman rubs her hand along the splintery banister. Ah, soot! Soot is good. She smiles wearily; soot means prosperity. The woman will grow old too soon cleaning soot, but doubtless her child will some day live in a washable house, clean and beautiful. He will not hate the machines for robbing him of his back-breaking labor; for he will welcome every fine mechanical object that releases his body and spirit for the better life that in-

spired man is now forging and welding for the future. Man was surely not intended to toil with eyes forever bent to the ground and back at length misshapen because he did not look upward in time. Even that mechanical monster, the mill yonder, gestures upward with a mighty blast of color and beauty, while below the oblivious workers labor and sweat within its hot bowels. The monster snorts to the sky! The glorious illumination widens, then the cloud gently wreathes and settles. Some there are who see not only dreams of aspiration but also promises of fulfillment in the infinite works of man to make the better life for all men.

There are signs that the steel mill town is rediscovering its close relationship to art and beauty as well as progress. The undercurrents of change move slowly and silently, and then what is commonly called a great change seems to come suddenly. Thinking through the problems of the broader art needs of the pupils, the school, and the community, the progressive art educator must also be working slowly and subtly, but surely, toward progress. The public school art teacher, or supervisor who grasps the tremendous responsibility of the present job at hand in the industrial district, must needs look backward at her traditional heritage as well as forward toward real art accomplishment. She may well be overwhelmed at the enormity of the task of preparing those bright eyed children of today for the rapidly changing economic, industrial, social and cultural life that advances space. There are those who close their ears to the din and the whirr of the machines; the rhythm of the wheels intensifies, but they do not choose to hear or heed. In many places art education has failed. True it is that the traditional school is on its way out. There is no doubt that it is doomed to go; but how long will it survive here and there, stronger than ever by reason of its isolation? On what does it stand? Will it stand firm merely because it is static? Its defenders can surely declare in all truth that at least it is not going headlong in the wrong direction (at great public expense) toward eye-dazzling results designed, it seems, to beguile both the school administration and the public. The pseudo-progressive art program, triumphantly substituting a different kind of claptrap to replace the purposeless busy work of the outworn traditional school, can share the blame where art in the schools has not come into its own as the one most important subject in the curriculum for meeting the needs of modern life.

The responsibility for an effective program rests directly upon the public school art director. She must devise a way to lead those within her influence to accept and embrace that force called *aspiration* as the guiding spirit permeating a public school art curriculum conceived in complete fitness for its purpose to manifest itself in the spontaneous thoughts, speech, and gestures of little children. Burdened with a heavy teaching load, stop-watch schedules, large untrained

teaching forces, prejudices against anything that was not drawing, the public school art supervisor has waited a long time for the signal for progress. Art is making things for human use and satisfaction. Art is the force for the better life. Art materializes the highest aspirations of man. Every constructive impulse to make or create arises from this human art force. And sometimes the most common sense thing in the world is art. Having studied those stumbling blocks strewn in the path of any educator, the art supervisor is prepared before hand by experience and knowledge and compassion no less, to circumvent rather than be stopped by them. A mere idea, aspiration, but it is a powerful one!

The supervisor must be sure of her way in turning from the past. The goal must be clear. So much depends upon success in one fell swoop, when the signal for progress has at last arrived! Is it possible to throw overboard, summarily, those outworn practices, cut and dried procedures, and the "fine results", the "padded crutches" supplied the classroom teacher, all so long accepted as art education? If "we are all artists", then the burden of proof is upon the Art Supervisor; that idea must be made to work in the school. To teach 95 per cent of the pupils to be consumers of art, and to train the remaining talented ones to be the future producers of art, has indeed been a progressive philosophy; but it does not encompass the greater idea that everyone is a potential artist in the practical everyday application of art principles. He is a good artist or a bad one depending upon his education. To bring this idea into art teaching, to make it function unhampered, a drastic step must sometimes be planned. The supervisor may have to bide her time, but when the time is ripe for change, half measures will not do! A real achievement, a definite concrete manifestation of this truth must emerge out of the mere idea, in order to overwhelm and convert those who do not understand the real meaning of the word aspiration, nor the noble supreme purpose of art in the school. Art, the one subject best fitted to propel forward all those other purposes of the progressive school toward the better life!

Teachers of whatever subject must, by some magic, be made to see that only by first looking into the faces of the little children before them can they hope to become good teachers. They must listen to the child's words and note his actions in work as well as in play. Thus gaining a more human and personal understanding of the child's needs and problems, the teacher can better discover that fine thing that exists in every child. Praise that one fine thing and the child will aspire to and accomplish unheard of tasks; he will completely amaze the teacher with an understanding heart. The art program conceived in this philosophy must lead the way for the whole organization.

So many necessary school subjects, skill courses in the well-balanced school program and long considered

essential for preparing children to earn their living, are content courses; therefore they must needs be "pouring in" courses, and "bottling up" courses. Dr. Gregory Bilboorg, psychiatrist of New York City, has said, "Unless the psychic machine, the human individual, is permitted to function freely, it will wilt under the pressure of its own inner steam, and like a boiler whose safety valves are plugged up, it will break." This plugging up from early childhood of man's natural drives has dire social results. In the present day, education must take some of the fearful responsibility in the matter of the overwhelming and increasing rise of mental disease in America. The really progressive educator does not mistake license for freedom. Those so-called savage impulses of little children, so well known to educators and teachers, must be regarded as energy escaping in the wrong direction. Training, understanding, even that fearful word, discipline, are all necessary to guide the energy of the child to more worthwhile personal as well as social and group accomplishments. Art activity, by reason of its creative emphasis and the unusual opportunity for freedom it affords, is the one subject best fitted for balancing the weight at the content end of the regulation curriculum.

Administrators and school principals understand, but they often say, "Our teachers are untrained in the fundamental principles of art. We have little or no equipment and no special art rooms." The people of the community want their children to learn to draw. They will not tolerate "frills and fads" in these days of depression and high taxes, and besides, the teachers like results to show for their work. "Splendid truths; for progress is at hand!"

There are two types of teachers who present difficult problems to administrators and supervisors alike. One is the efficient teacher who knows all the answers. To her, the children are pupils, not people. She underestimates the child's thinking power and the significance of his inventive impulses. In all her work she prides herself that she can always draw the "correct responses" from her pupils, poor little puppets! There is also the pleasant, cajoling kind of teacher, who always says "yes" to anything. Certainly the supervisor, if her voice from too much exhorting is not reduced at length to a hoarse croad she may be able to lead these teachers from their purposeless routine of teaching and drudgery to experiments with their pupils in joyful creative activity. Those children will reveal a world of knowledge to the teacher who does not assume her superiority all along the line, and who will listen to their chatter of Stinsons and Boeings and Ailerons and tail-skids! The progressive teacher is a good sport. Heaven forbid that she blush! She sets about instead to discover a few facts for herself concerning the chief difference between a biplane and a monoplane. What possibilities exist for vitalizing the modern school!



In the conservative community it is often imperative to launch the art program with drawing emphasis. Drawing can be made a most powerful vehicle for progress. There are other than the artistic and aesthetic kinds of drawing which should assume their proper place in the broader appreciation of this subject. The teacher must appreciate and lead her pupils to discriminate among the various purposes of drawing. In the broad scope of scientific and informational drawing, there exists man's most useful tool for trapping in a concise, miniature, graphic diagram, all those complex, abstract ideas—infinite in magnitude and having no concrete form otherwise—those ideas hardly within the power of the human brain to grasp or envision, until they are conquered, and yield to the draftsman's pencil. Marked with red-starred airports, where even bridges and little islands along the winding rivers are all symbolically marked, the modern airway map suggests an intriguing departure from the drier matters of blue-prints, graphs and diagrams, to lead the eager modern child along the road of appreciation of the basic usefulness of drawing.

Often the art teacher or supervisor must begin by demonstrating her ability to teach children to draw artistically. Only then is she armed to take her next forward step. By demonstrating fine craftsmanship herself, and instilling a high standard of excellence, she thus establishes confidence throughout the entire organization. News of such matters spreads through the community. Regardless of those obstacles that first blocked her path, she is now ready to lay a splendid foundation of appreciation, more closely related to the broader objectives of the progressive art program. Material, far more vital than textbooks, beckons to the live-wire teacher; the daily metropolitan newspapers abounds in advertisements, layouts, lettering, designs, photographs, humor and inventions. Invaluable material is this, and it doesn't cost the school a cent! What a world of last minute appeal is to be found in the smart magazines, beautiful in type, page arrangement, color, expert workmanship and style. Furniture, fashions, the last word in labor saving devices, all may be tested by the eager pupils in their search for the fundamental art principles of suitability, line form, and color. What enthusiastic interest! for these are real things, the things children hear about and want to know about, to enjoy as well as to understand. And who does not? News of these things filters into the home; and soon the parent begins to understand that a great cultural opportunity that was denied to him is being provided for his child. When fourteen-year-old Mary announces that a certain tone of blue brings out the color of her eyes, and that certain other cool colors are most flattering to her complexion, she is developing good taste in dress, a most necessary part of every modern girl's life equipment. Mary has also learned that all furniture is not good furniture; she can evaluate to a surprising degree, for she has absorbed some pretty sound ideas

when she can give her reasons for rejecting a clumsy over-decorated chair for one more comfortable, better designed structurally, and perhaps less expensive in the long run. Some there are who question the value of these paper decisions; yet so often the children bring real home problems to school following this practical kind of home decoration study. The general educational value of the many splendid advertising illustrations, sponsored by progressive commercial firms in the daily newspapers today, goes without saying. Where art quality exists, what a world of up-to-the-minute material is there to be garnered by the alert young connoisseur!

The art program aimed toward progress not only provides every opportunity for the exercise of the creative thought and action of the pupils, but it also embraces this principle by definitely educating the children in the schools within the limitations of the school plant, to build and to make and to think in beauty for their present living as well as their future living. The art program must be a well-balanced one working ever toward that ideal objective—the better life for the people. There must be appreciation and avocational emphasis to meet the requirements of those in the majority who are the future consumers of art products. There must be more adequate vocational emphasis, industrial and professional training, for those few talented ones who are to be the artist-designers, artist-builders, artist-inventors, and artist-mechanics of the future. The camera is not the enemy of the artist, it is a wonderful new medium for his imagination and talents; likewise, the machine is the medium of the modern artist-maker. The higher schools must bring the artist and the machine together. In this day and age the one is doomed without the other! Some day, not too far distant, there will be built in the Pittsburgh district, a great Industrial Art School, itself designed in simplicity and utility and beauty, to receive and develop and salvage for American industry that artistic, mechanical and inventive talent recognized, fostered and developed in the lower schools. America needs an Industrial Art School; no such school exists anywhere in America today, although for a generation past the greatest art leaders in the country have given voice to this crying need. America has been slow to recognize her need; the pleading voices of the far-seeing artist leaders have long been drowned out by the sound and frenzy of production. Nor have the wheels slowed up; today they are just better oiled and the machine is working more efficiently and quietly! At last the voice of the artist can be heard! Is it not fitting that the goal of the progressive art educator lies in this great dream of an American Industrial Art School? Hope is ever quickening today among art leaders, for they see the signs of the times in this amazing age of change!

Throughout the country many public schools have long been helping to lay the foundation for a closer



articulation between the needs of American industry and the kind and quality of the art training provided in the public schools. Out of a class of sixty-six commercial art students graduated from the Clifford B. Connelly Trade School in Pittsburgh last year, twenty-two found positions immediately in the city. Some of these young people joined the art departments of large retail stores, others found places in photographic and printing establishments, or in commercial advertising agencies. One graduate of Peabody High School was called to join Walt Disney's staff in Hollywood! In New York City within the past few months, Mayor LaGuardia has aided immeasurably in launching the unique new art and music High School. The splendid success of this school bids fair for the future. Outstanding leaders in the field of industrial designers, men like Russel Wright, deplore the lack in the past of any practical relationship between the training offered in the higher art schools and the actual technical problems involved in factory methods for the mass production of well designed machine made products. Taking her inspiration from American genius many years ago, Europe was quick to establish Industrial Art Schools. On the continent, where America and the world have long looked for the richest art achievement in the Fine Arts as well as the handicrafts, the art significance of the American machine was at once seized and embraced! Indeed Europe has by no means belittled nor ignored the possibilities of the beautifully designed machine product. Inspired first by America, Europe has led the way for America! Awake at last to the art significance of her own inventive and building heritage, America is now speeding forward with characteristic energy to establish her birth-right and make up for lost time. About fifteen years ago the idea dawned at last on American manufacturers that art pays; so that today the lack of a sufficient number of well trained designers is sadly apparent; for there is an infinite amount of work to be done toward producing objects of use and beauty, conceived in perfect harmony, shape, material and color for their high purpose of satisfying every-day human needs. Where formerly only the few could afford to enjoy the objects of fine quality and design that elevate and enhance every-day living, today the machine, fed by the artist-designer, can produce innumerable objects, each perfect in design and at a price within the reach of the many. That is the high purpose to which the American machine is now dedicated! To aid that purpose by significant technical art training in the public schools is one of the outstanding aims of the progressive art program.

The progressive art program must finally provide in the lower schools particularly, a course with therapeutic emphasis to seek to adjust those "problem-children", those "bottled-up" victims of heredity and environment that are the scourge of every sensitive teacher's heart. The value of Ruth Faison Shaw's discoveries, and the marvelous success of her experi-

ments with finger paint, an almost "failure proof" medium for creative child activity, often effecting amazing adjustment of the child to his environment, is too little known or understood in the public schools. In the industrial city particularly, there arise out of the melting pot of humanity congregated from all parts of the world, social and educational problems of such heterogeneous nature as to stagger the public school educator. Seeking a constructive solution to one obvious and overwhelming responsibility of the school, the child failure, the progressive art educator can lead others to see the value of a certain kind of art experience in solving hitherto unsolvable problems, and steps will be taken to supply remedial measures in cases that are now baffling and hopeless to administrators as well as teachers and parents.

The principals and teachers of the McKeesport schools recently cooperated in a splendid art experiment toward progress, its purpose—to rediscover art in this steel mill town. Growing out of a mere idea—a suggestion made in New York City last summer by Mrs. Elsie Brown Barnes of Parsons—the immediate results met with instant and surprising success both in the schools and in the community. Long familiar with those vexing problems peculiar to the industrial district, Mrs. Barnes had mentioned the possibilities for splendid development that might result from merely trying to get out of these little southern and central European children some of that "art that is just born in them"—that art that is their heritage and the pride and glory of older European civilizations through the centuries. Where to start?

The series of Czecho-Slovakian and European exhibits held here in the schools sprang full-born out of what was in the beginning a mere gesture of the simplest nature aimed in the right direction—toward arousing aspiration. Here was concrete evidence for all to see! Out of the humblest homes into the school came objects and materials of such art quality as to overwhelm even those who had been the first to support the project! The subtler and more far-reaching effects of these exhibits can hardly be exaggerated, for many paths along the progressive way have since opened up as if by magic!

That these European exhibits marked the beginning of a new era in art education in these schools appears to be a high sounding statement not quite in keeping with the simple rites that marked the actual launching. Certainly the carefully laid plans that went before, the advice welcomed in advance from all sides, were an integral part of the conception of the complete idea.

*Editor's Note. Further details of this vitalizing art project will appear next month.*



## BROTHERS OF ALTAMIRA

Two views of the motion picture bearing the above title which was made by the tenth grade pupils of the Lincoln School of New York City. The author assisted and collaborated, in the production of the picture.



## CHILDREN MAKE THEIR OWN MOVIES

By ELIAS KATZ

The aim of the project in producing a motion picture film on primitive man, called "Brothers of Altamira," was wholly experimental. The tenth grade pupils of the Lincoln School, New York, wrote, acted and produced the entire picture under guidance of their teacher. The author did the photography and collaborated in the production.

In the integrated curriculum functioning at Lincoln School, the course is organized around units of work.

Usually a unit is completed by some culminating activity, at which time previous learnings and studies are coordinated and assimilated. This may take the form of a mural painting, a pageant, a medieval fair, a play, or even a radio broadcast. In the present instance the culminating activity for the unit of Primitive Life would be a movie, in which all the class' previous study of prehistoric men might be integrated. It should be emphasized that this film developed out

of a rich background of experiences with primitive life which the students had had over a period of several weeks.

From the very beginning the instructors were most enthusiastic, and early obtained from the administration the necessary funds to proceed. To get the project under way, the idea was first introduced in class. Immediately committees were formed to undertake various duties: one group prepared scenarios for movies, another began collecting "props" for use in the film, a third started planning backgrounds and sets. These were by no means inflexible committees, all students contributing in some measure whenever they had ideas to offer.

The scenario committee having coordinated the varied suggestions, a working script was prepared. Then came the exciting part—the actual filming. For three or four weeks, working mostly outside of class hours, the many scenes were laboriously photographed. Students made models of a volcano, and a technically minded boy prepared artificial smoke for the eruptions; a cave scene, with one of the "Brothers" painting a prehistoric bull (authenticated) on the walls of the cave, was recreated in the property room beneath the school stage; the swimming pool was pressed into service as a swiftly flowing stream and potted plants became primeval foliage; the auditorium stage was transformed into a cave entrance, and served as the scene of major operations. The lights used were the usual stage "spots," photoflood lamps, and a carbon arc projector from the science laboratory, all furnishing lurid or mysterious effects as the occasion demanded. Photography was all indoors, but the judicious arranging of lights and supersensitive panchromatic film produced wonders in the quality of high lights and shadows.

We were most fortunate in our actors, for the students who appeared were admirably suited for their parts. The artist-brother was a sensitive-looking boy; the warrior-brother, a husky, well-built youngster; the Old Man, wicked chief of the tribe, a blood-thirsty, greedy-looking fellow perfectly charming in real life; the tribespeople, so pathetic and hungry. What a gallery of living portraits!

The plot itself was truly blood-and-thunder melodrama. The scene is laid in prehistoric times at the foot of an active volcano, near the caves of what is today Altamira, Spain. There dwells a tribe ruled by a wicked old man, who takes everything for himself and kills whoever crosses his path. The story opens with the artist-brother painting a bull on the wall of his cave. Suddenly the warrior-brother bursts in, saying, "The Old Man has stolen the meat from our traps. Again we must go hungry." At this, the two brothers leave the cave to see what is going on. Peering over the ledge, they are treated to a splendid view of the gluttonous villain, eating the stolen meat, while the women's and children's mouths water and the young

braves look on helplessly. So great is the anger of the brothers that they decide to attack the Old Man. The warrior-brother being the fighter, he is the one to leap to the fray. In the deadly struggle, this brother is fatally wounded. The Old Man, bruised in the scuffle, decides to go off to the river to wash his wounds.

As the dying brother lies unconscious, the tribespeople draw closer, and finding him alive, gently carry him to the cave where he lived. There by his side, the artist-brother swears vengeance. Seizing his vanquished brother's war club, he sallies forth to ambush the wicked one. They meet at the river's bank. A mighty battle rages, during which the Chief's necklace, symbol of authority, is torn from his neck. The artist-brother succeeds in killing and drowning the Old Man: an eye for an eye and a tooth for a tooth.

In the meantime the warrior-brother is breathing his last, and the tribal Medicine Man (authenticated deer-antler mask, and bodily markings) tried by dance and drum to charm life back into the expiring hero. As the Medicine Man finishes his dance, the artist brother returns from his victorious exploit. "Will my brother live?" he asks. "The Gods cannot save him. He cannot live beyond tomorrow," is the sad response. But look what one brother brings for the other: First, his war club, at last victorious in overcoming the enemy, and second, the prized necklace, whose proud possessor is known as the tribal leader, won in fair battle! Now the warrior-brother can die in peace, knowing that he has not died in vain.

But suddenly, like a thunderbolt, the smoldering volcano begins to erupt. Lava pours down on the helpless tribe and they are forced to flee. All go, except the two brothers. For, even though the artist-brother is now the new leader of the tribe, love for brother is far stronger than tribal obligations. Bound by the ties of blood and friendship, the two brothers heroically meet death in each other's arms. Thus end "the Brothers of Altamira."

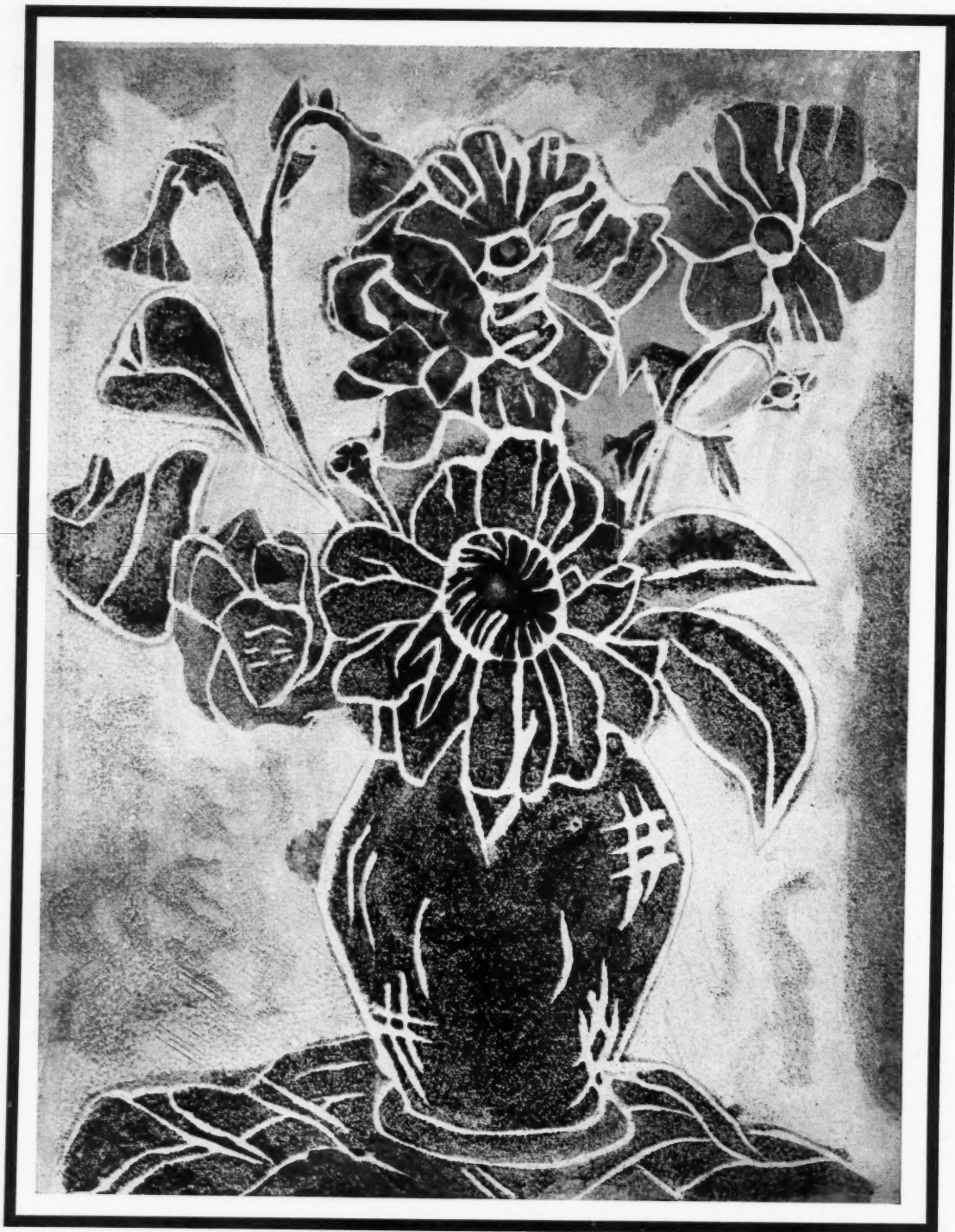
Editing and titling the film was quite a problem. Many of the scenes were longer than needed, several versions of a scene might be available, or in certain instances, a particularly well-photographed or expressive scene might be retained for that reason alone. The process of editing (mounting) this dramatic subject provided countless opportunities for creative suggestions. The titles were printed and photographed by us, but commercially prepared titles might have been as satisfactory and less expensive.

The film was presented before Lincoln School students and parents at a regular assembly period. For the occasion, a special musical accompaniment of piano and percussion, which fitted perfectly the movie's spirit and action, was created by two students in the class. The reception of the film by adults and children was unanimously enthusiastic.

Although there was no objective analysis of the results of this experiment, certain outcomes stand out

Continued on page 37





## A LINOLEUM MONOPRINT

By a pupil of Mrs. Johnson,  
Theodore Roosevelt High  
School of New York City

# MONOPRINTS TEACH COLOR

By NATALIE LOVELL JOHNSON

When school opened last September the writer had a class in beginning color in a large high school in New York. Beginning color brought with it memories of boring color facts, tiresome drills and exercises and endless charts, the purpose of which was to prepare the class for advanced color work in composition. The very thought of putting the class through these paces brought a feeling of inertia and boredom.

When she greeted the class she knew it just couldn't be done by the old stereotyped method of charts and scales. The class was comprised chiefly of large, energetic boys who looked at her expectantly for something vital, "something to do." She couldn't let them down.

"We are going to make a monoprint," she announced. Instantly the interest of the class was captured.

Strictly speaking, a monoprint is painted in oils on glass or some other equally smooth material as celluloid or oil cloth, and transferred immediately to dampened Japanese paper. However, monoprints made from linoleum blocks have this advantage: many different color schemes may be made from the same composition, as the outline cut in the linoleum remains the same.

The class cut an arrangement of flowers on blocks about seventy-nine inches. This was not a difficult problem in itself as these students had been previously trained in drawing and composition. While they were drawing, and the flowers were still fresh, many questions were asked about their color.

"Tell me, how many different colors do you see in the petals of this *colendulum*?"

"Yellow-green, yellow, orange-yellow."

"Sometimes this sequence is called neighboring or analogous color harmony."

"How warm looking are these brilliant yellow daisies in comparison to the cool blue-green leaves?"

"If you wished the flowers to stand out in importance in your composition, would you paint the background bright, too? or would you tone it down or grey?"

So, while busy with the drawing and cutting they were busy learning color terms, as light, dark; warm, cool; bright, dull.

After this the cutting period of experimenting took place. Sheets of typewriting paper dampened between large blotters were used for the purpose. Now was the time to put down what had been learned about color when observing the flowers.

Bright yellows blending into neighboring oranges and reds; cool greens graduating into warm greens were quickly washed over the dampened sheets of paper. Greys, both warm and cool suitable to harmonize with these bright colors were also washed across the paper. Soon they were familiar with the color vocabulary and could take a dictated order. "Place four analogous warm colors together," or "Make a

tone of greyed orange." There were no margins kept, no areas to fill carefully, just large, free brush strokes covering the entire paper.

They always kept in mind that they were experimenting, that the quick brush strokes now were a means to an end. Soon they were to paint their blocks in oils; oils were expensive and could not be used as freely as water colors. This experimenting with quick brush washes would give them the knowledge and facility needed when applying the more difficult medium of oils. The ultimate aim, the painting of the monoprint in oils, sustained their interest and stimulated them to learn quickly and apply the color facts with water color washes.

Then the day arrived for painting the block. A demonstration lesson carefully explained each process from the mixing of the oil paint with kerosene to the printing on the dampened Japanese paper. The point emphasized, which the students so willingly accepted, was the fact that each was to experiment for himself until he obtained results which satisfied him in color and printing. They were urged to do this over a week-end when bells would not call a halt to a process which had to be carried on from beginning to end without a stop.

Many sheets of typewriter paper were part of the equipment given to each student; and newspaper served the purpose of blotters to keep the paper damp.

Monday morning showed most gratifying results. Some students brought in as many as fifteen prints. All had interesting stories to tell of how best they had obtained their results. One colored boy said he worked on the kitchen table and used a flatiron to press the fruit from the block to the paper. Some found that their thumb was the most effective. Some used spoons, some rubbed the paper with the bottom of a drinking glass. All had had a good time and were very much interested in the problem.

When a student had mastered the technique of printing, a piece of Japanese paper was given to him. The results on this paper were very effective. There is a soft tone to this type of paper which pulls all the colors together in one related whole.

The most gratifying part of the problem was the way in which each student had put into practice the color facts he had learned. The center of interest in each composition showed the brightest colors with the petals blending gradually from one color to another. The cool leaves contrasted pleasingly with the warm lines of the flowers. Interesting greyed backgrounds played their part in tying up the whole arrangement. Sometimes a student felt the need for a stronger pattern and cut a design of lines across the background or foreground. The best were mounted on white mats.

# ART • AN INTEGRATING FORCE IN EDUCATION

THIS ARTICLE IS WRITTEN FROM THE STAND-POINT OF THE SCHOOL ADMINISTRATOR

BY EFFIE MAC GREGOR  
PRINCIPAL, JOHN BURROUGH'S  
SCHOOL, MINNEAPOLIS, MINN.

As long ago as 1930 Dr. Dewey closed his talk on "Construction and Criticism" with these words: "Creative activity is our great need; but criticism, self-criticism, is the road to release."

As social, political, and economic confusion deepens and swirls in madness throughout the world, some of us cling desperately to what has been, hoping things will revert to former conditions; many of us give up hope and drift with the current letting it take us where it will and refusing to take any responsibility in the matter; while a few among us make a supreme effort to locate and deal with the causes of our present chaotic conditions, hoping to be of service in averting the catastrophe of complete destruction to civilization.

Why is it that such a very small number of people find it possible to face facts and construct accordingly? Is it not because we have been trained in imitation, to the exclusion, almost entirely, of creation in our thinking?

Only recently are we beginning to think, with genuine seriousness, of school experience in terms of child life rather than in terms of subject matter. This means that every school subject must be made to serve as an integrating force in the life of the child. Subject must be made to serve as an integrating force in the life of the child. Subject matter must be thought of as being a means to the end that "creative personality" shall result from educational experience. As Herbert Read says in *Art and Industry*, "Education, from beginning to end should be the education of the whole man."

The term "Art Education" is an inclusive term. The element of an art can be brought into evidence in every human endeavor. Every experience through which an individual passes holds within it possibilities for the development of art.

The elementary school must broaden its conception of Art Education. Art is as exclusive as is the self-expression of each child in any particular line of social activity in which each child may engage. As Elizabeth Bryne Ferm says, "Art cannot be separated from life for it is life revealed."

The purpose of art in education is the development of self-expression. This development will not take place unless children are given opportunity to participate in experience which gives rise to problems which can only be solved by the utilization of the "creative spirit." These problems must be recognized, stated, and solved in terms of the materials which bring about their satisfactory solution to the creators. The materials used decide the particular type of activity or

self-expression in which the child will engage in the solution of any particular problem.

We read, write, draw, paint, model, dance, act, sing, play an instrument, or engage in various other modes of self-expression depending on the materials required in the solution of any life problem. Think through the possibilities for creative thinking and doing in using the materials required and the activities necessarily engaged in by sixth grade boys and girls wishing to present a play of Old Greece; or the materials required and the activities engaged in, accordingly, by kindergarten children wishing to entertain their mothers at a party in celebration of Mother's Day. Or, once again, the materials used which call into being a variety of activities in an elementary school wishing to promote an understanding of world friendship in the minds of children. And, once again, the materials used and the activities they bring into being when a fourth grade wishes to know the effects of the sun on vegetable, animal, and human life in Arabia.

Hughes Mearns has said, "It is to children we must go to see the creative spirit at its best," and that when that creative spirit is present, "Not only is there harmony of mind and body but there is the closest connection between the thing conceived as worthy to be done and the media necessary—brush, paint, wood, metal, clay, blocks, script, tools, machine."

Each person engaged in the task of promoting educational opportunity for children should make every effort to establish a situation which is, as far as possible, genuinely social in its make-up.

Social living produces problems which call for the use of certain materials in their solution, and in the use of these materials "creation and criticism" are called into being. To quote Dr. Dewey once more: "Creation and criticism cannot be separated because they are the rhythm of output and intake, of expiration and inspiration, in our mental breadth and spirit."

As we realize more clearly the importance of making it possible for that originality which is peculiar to each individual, to express itself in its fullest possible degree, it may be that men will learn to prize, beyond all else, that inherent power by means of which the individual can realize self-development. At the same time he can gain the approval of his group for service which no one but him could render.

From the viewpoint of the elementary school principal, art is an integrating force of vital importance in education.



in bold relief. First are the intensely motivated study and the consequently reinforced learnings on the part of the students. A feverish rush to the library to read up on the life and habits of primitive man, the collection of all accessories to provide authentic atmosphere, and the making of costumes, settings, and implements, were all overt symptoms of this interest in the work. Truly, history "came alive" for these students.

Secondly, countless opportunities for expressive experiences were afforded. The students surpassed themselves in thinking up scenarios for films and in organizing the many strands into a homogeneous whole. "What comes next?" was the pressing problem. There were always ready answers, whether for acting, lighting, plot, or scenery. Such a source of constant pleasure was the freshness and fertility of suggestion, that it may be truthfully said that the instructors were no less learners in this regard than the students.

Finally, there is the completed product itself—a concrete achievement of which the students might well be proud. Everywhere the film has been presented it has been received with great interest, both as a school-made movie and as outstanding amateur cinematography. Not only has it proved an inspiration for other schools to undertake similar projects, but even in Lincoln School, plans are on foot for a cycle of student-made movies on different levels in various subjects.

In such a summary as the above, many unusual aspects have necessarily been neglected or omitted. For example, incidents like photographing a long scene and suddenly running out of film; having trouble with lights or background and having to discard a whole scene; working late afternoons with a large group of adolescents who insist on running through the halls wearing only "prehistoric" loin-cloths; or any of a dozen minor casualties are guaranteed to add much more to an already chock-full activity. Nor was there any dearth of humorous moments. The glorious viciousness of our devilish Old Man guzzling the raw meat (straight from the butcher's); the dried leaves and branches which were strewn upon the water to simulate tropical foliage—and which persisted in sinking to the bottom despite all our efforts to the contrary; the frenzied efforts to get a particularly stiff student to act, and the sighs of relief when he would finally go through the part with some expression; and the very real thrill of seeing on the screen some choice bit of pantomime, and recalling how utterly unexpected was its appearance, all these and more are happy recollections from this unique experience.

A word in concluding: if the approach to and a few outcomes of this project have been somewhat explained, and the way thereby opened for other similar efforts, this article will have accomplished its purpose.

## FINGER PAINTING

By ALICE STOWELL BISHOP  
SUPERVISOR OF ART  
NEW LONDON, CONNECTICUT

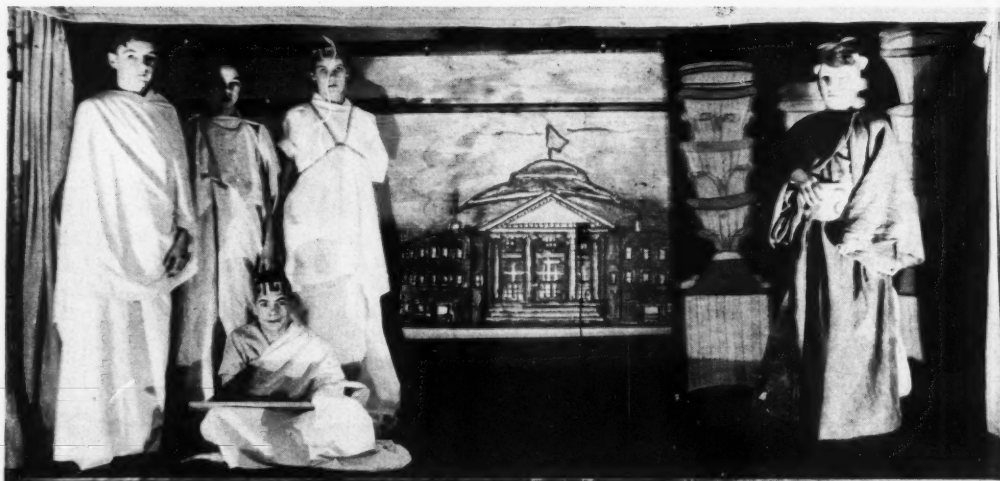
In art it seems most desirable to give children many media in which to create. Adults certainly like change and varied pursuits and children crave them even more. It stimulates their creative sense and opens a new world of pleasure. We find that finger painting delights them; the ease with which a sweep of the hand obliterates an unsatisfactory work, leaving the fresh new surface to entice them to further efforts, and the satisfaction of seeing a few whirling strokes produce something interesting, hold their attention and give them much delight. Best of all, it is often children whose work has not been particularly noteworthy with other media who find—to their joy—they can create something really beautiful. We who teach art and live so much with children grow to love their work; the best of it is so free and untrammelled. They live in their own world and fly—while we plod. The art teacher really must try to get at least a glimpse into their imaginative existence and, truth to tell, finger painting is still new enough to be a joy to the supervisor, too.

If the equipment seems too expensive for schools which have been obliged to cut their budgets a bit, it is possible to buy just the black paint and a package of paper and let a few children try it. It is not necessary to purchase entire boxed sets. While the colors are, of course, lovely, we have had some of our best work just in black. It is very dashing with bold strokes, and children like it. They have so much color in chalk and poster paint pictures that they do not miss it in this medium. It is a never failing source of wonder to see some of the results. We seem to get our best pictures by taking small groups, letting them work quietly in their own way with no interference; the supervisor merely stands by to prevent them from erasing when they have something worth saving.

We have taught finger-painting in classrooms, letting each of the children make an attempt. Everyone was anxious to try to make successful paintings, resulting in a minimum of expense for losses. With a large table five or six can work at once and if nothing satisfactory is produced after a reasonable time, the paper is erased and another child called to work on it. In this way the whole class has an opportunity to experiment, to use free, swinging arm motions and decisive clear strokes. It is all very worthwhile for it gives teachers and children an opportunity to be introduced at least to this new process and to know something of modern techniques.

It gives us a feeling of being in tune with new methods, and though only a few good pictures are obtained at first, it still seems worthwhile—for it is the act of creating that counts, rather than the results, and this paint gives one a chance to "try, try again."

Pupils of the Forest Park School of Fort Wayne, Ind., in a dramatized art appreciation project.



# AN EIGHTH GRADE ART APPRECIATION ACTIVITY

By BLANCHE HUTTO  
FOREST PARK SCHOOL,  
FORT WAYNE, INDIANA

"Should our new East Side high school be Ultra-modern in design and decoration or should it be decorated from the designs of the past?"

Architecture became a live and interesting topic to this Eighth Grade class which was asked to discuss the question—"Should our new East Side high school be Ultra-modern in design or should it be decorated from the designs of the past?"

After looking at pictures of Ancient, Classic, Gothic, Renaissance, and Modern buildings, the three Fort Wayne high school buildings were discussed and one was found to be Greek, one Roman, and one Renaissance in decoration. Our own school was found to be decorated with Gothic ornament. Other schools were discussed and all were decorated from one or another of the traditional styles.

Advantages and disadvantages of past and modern styles were discussed and as one boy's uncle was a contractor and builder we were able to have some expert advice. This contractor told us that modern plastic materials and metals were completely supplanting older and more expensive materials—such as marble. He said that when the traditional styles were used that these plastics were shaped in imitation of the old materials. He also said that the builders were interested and willing to experiment in modern styles and were glad to get a chance to do so.

After more reports and discussion we came to the following conclusions:

1. That traditional forms have little relation to our modern living conditions.

2. That America's Modern, or International Style, should be more widely used in America.

3. That it is not in harmony with the principles of Art to use one material in imitation of another.

4. That modern materials can be beautiful in their own right.

5. That an Ultra-modern building would not only be beautiful and a point of interest for a city but would also be less expensive in construction—an item which would be of interest to the taxpayers.

Now, every Appreciation lesson must have a culminating Art Activity; so, since the December Parent-Teacher meeting was to be entertained by an Art program we decided to write and produce an Architecture Pageant, inculcating the above ideas. (I might say here that all who saw the pageant were very interested, for the general public has had little information about the forms of Architecture.)

We read stories about Egyptian life and building from several sources—one being—"A Child's History of Art" by Hillyer and Huey. We looked at more pictures and then each pupil tried to write an Egyptian episode. These episodes were discussed and two of the best were combined to make one. Practically the same procedure was followed for each of the Historic Periods.

In order to introduce the question about the decora-

tion of the new school a continuity had to be written. In writing the episodes we discovered four students who had exceptional fluency and ability in writing, so with some suggestions from the teacher they wrote the necessary continuity.

Each child chose his own part and seemed to be perfectly satisfied with it. Three of the pupils typed the lines and distributed them.

When the actual production had to be considered the class formed into committees—Scenery, Costumes, and Properties. Each member of the class was on one of the above committees.

The entire class was interested in looking at the Historic Costume and Period Furniture pictures however, so class time was used to study these.

The Costume committee re-vamped some old dyed costumes left from a color play. Some new muslin had to be purchased for the Egyptian women's costumes. Collars, girdles, arm-bands, headdresses, etc., were made of tough building paper and were painted free-hand with bristle brushes and tempera paint. Some of the designs were copied from Historic Design Plates but for the most part the children made designs of their own in the Egyptian linear style. They found they could do this more easily and rapidly. This is preferable for often times too much copying is done when children are working in Historic periods. They discovered that sheets would approximate the Roman dress and Toga. Colonial costumes were borrowed for the American Renaissance period.

The property committee was faced with the problem of constructing furniture, benches, couches, etc., which could be moved rapidly and quietly. They were only allowed the space of a few continuity lines to remove the old, and set up the new scene.

An army cot was transformed into Cleopatra's couch with a corrugated paper Sacred Cat and some lace curtains dyed and spangled with Christmas tree snow. A large paper carton was made into a block of stone for the Egyptian Slave. A chair draped with dyed material and a folding screen with three Roman urns (drawn and colored with chalk) made a throne for the Roman Emperor. An old wooden bench was used in the Medieval scene and some period furniture was borrowed from one of the homes for the American Renaissance scene. Modern office furniture was made by covering two card-tables and chairs all around and to the floor, with news print decorated around the top with a wide blue strip.

The scenery committee was able to contribute the most unusual development of the entire pageant. With the help of the teacher experiments were made with some old colored slides and it was discovered that slides could be thrown from the front of the auditorium either upon the back curtain of the stage or upon the wall, and used for a background. It was finally decided to drape up the curtain and use the wall.

Drawings of slide-size, of an Egyptian column and Pyramid, the Parthenon, the Pantheon, a Cathedral,

Jefferson's home, Monticello, and a modern sky-line, were made. Facades of the three Fort Wayne high schools and our own school were made and all were colored beautifully with gypsy dye glass paint. They were outlined in india ink. On the large stage these buildings appeared life-size.

The action was three-fold. Out in front of the stage sitting on the steps was a typical family group discussing school. On the front half of the stage was carried on the Historic action and on the back wall were thrown the slides. A center curtain partially drawn shaded the back wall sufficiently to allow the slides to show. The pageant groups were lighted by two flood-lights which were thrown on the front curtains (slightly drawn from each side). The action of the stage groups took place mostly on the sides of the stage. The Continuity, or Family group, was lighted by a tall table lamp which gave the illusion of an after-dinner reading or study scene.

All who saw the pageant seemed especially interested in the fact that slides could make such a beautiful and practical background. The idea could be applied to almost any play.

The pageant, as the children wrote it, follows. Each episode at first glance seems to have no relation to the other. But in reality each one embodies the spirit of its time and concerns the building during that period. The continuity supplies the practical application of this Historic knowledge and appreciation to present day problems.

#### CONTINUITY I

Scene: Family in living room. Time: After supper.

Father: Well, son, what did you do at school today?

Son: Our Art teacher asked us whether the new East Side high school should be ultra-modern in decoration or be copied from past decorative designs like the other three high schools.

Father: Well, personally, what has proven good in the past is good enough for me.

Mother: I didn't realize that the schools were decorated from the designs of the past.

Daughter: Yes, South Side is decorated with Greek columns, pediments, and cornices. Those same decorations were used 2000 years ago on the famous Greek Parthenon.

Son: The teacher also showed us some pictures of buildings which were older than that. They were the huge Egyptian Pyramids. All of these huge buildings were made by slave labor.

#### EGYPTIAN SCENE

Scene: The building of a pyramid in early Egypt.

Overseer: Work, Dog! (Cracks whip.)

Slave: But, Master—

Overseer: Work, Slave. (Cracks whip.) Do your duty or I'll beat you at the whipping post and throw you alive into the walls of this pyramid to strengthen them and to please the gods. (Moves on.)

Slave: (Aloud—to himself.) My head aches and my back breaks! Why should I do this work when it



does me no good? These kings must have huge monuments and tombs. They do me no good. I shall soon perish from overwork! I would run away but I should soon be caught, returned, and beaten to death, or thrown alive into the walls of this huge structure. Or I should perish on the desert from hunger and thirst. Hearken! Here come two women bearing spices with which to anoint the dead king's body. (Resumes work and two women enter.)

Woman I. Mmm, but these spices do smell good!

Woman II. Yes, and these linens are of the finest quality.

Woman I. My, but I should like to be buried in such state. Did you know that the hieroglyphics that are written on the walls tell all about everything that happened during the king's life?

Woman II. Yes, and did you know that huge amounts of food, water, many pots, pans, gourds, and other useful things are being laid in the pyramid with the dead king?

Woman I. Yes, and did you know that—Hurry! Kneel down, here comes our queen, Her Majesty, Cleopatra—being borne by two slaves.

Cleopatra: Rise. (Women rise.) Did you take the spices and linens to the tomb as I bade you?

Woman I. We are on our way, Your Majesty.

Cleopatra: Very well. We must make these tombs strong enough to last until we reach the next world. And our bodies must be ornamented and preserved that we may be happy in our second life. Go, my good women, and perform your mission. May Ra protect you.

#### CONTINUITY II

Mother: Are there any schools which have Egyptian decorations?

Daughter: No, but there are Egyptian rooms in the Shrine and Masonic temples.

Father: What style is North Side?

Son: It is Roman. The Romans copied the Greek columns but they also developed the round arch and dome.

Daughter: The Romans captured the Greeks and made them their slaves. These Greek slaves were educated and many were artists. The old Romans made the Greek artists build the buildings all over their vast empire.

#### ROMAN EPISODE

Emperor: (Pacing up and down before his throne.) Slave, leave your drawing. Much good those plans will do me without funds! Bring the tax-collector before me.

Slave: Yes, Your Majesty. (Bows himself out.)

Emperor: (Seating himself on the throne.) Mighty Rome must move ever onward. The world must be in our hands. Buildings of great size will best show our power. I'll make those Greek dogs work faster on those plans. They have the knowledge of beauty but we, Great and Glorious Rome, have the power! All we need is more gold. I'll get it from the people. One

and all shall pay tribute to the Emperor, and, through me Rome's fame and glory shall spread!

Tax-collector: (Entering.) Your Majesty—

Emperor: Go to all the people and command them to bring their wealth to my throne that Rome may build and thus show its power.

Tax-collector: Yes, Your Majesty. The people and their wealth shall be brought. (Withdraws.)

Emperor: Slave, bring a coffer. Place it at the foot of the throne. Then go to your drawings. The funds are to be forthcoming.

(Roman soldiers and Tax-collector bring in several persons who place their jewels and coins in the coffer while the Emperor stands gloating. The curtain is drawn while the people are still coming.)

#### CONTINUITY III

Mother: Did you find out anything about the style of your own school?

Son: Sure. Forest Park is Gothic.

Father: What is Gothic about it?

Daughter: The pointed arches of the doors and some of the windows. Also, the Gothic curve is in the medallions over the doors of the Annex.

Mother: I thought it was only churches which were Gothic.

Son: No, the first sky-scraper, the Woolworth Building, was decorated in Gothic ornament, too.

Daughter: Teacher told us what a hard time the medieval builders had to make the heavy stone walls stand. They didn't have steel as the builders of the Woolworth Building had.

#### GOTHIC EPISODE

Scene: Medieval Hut.

Priest: I am sorry we have to ask for your help again so soon when you helped us so much last month; but as you know our cathedrals are all stone and we have to have more help at the quarry. The bell tower needs work, too.

Pierre: But this is harvest time and I may lose my best crop!

Marie: How can you refuse the good father when you know the priests are always ready to help us. If we help it will bring blessings to us.

Pierre: You're right. You're right. I know we wish our church to be the largest and most beautiful cathedral in France.

Marie: I like the beautiful stained glass windows; but only in churches. They say that the Earl of Calais really has windows in his castle.

Pierre: I like the two great stone bell towers. I think one could almost see Remberville, the next village, from the top of them. Doesn't it seem wonderful to think we can make them out of huge stones? They say the one at Beauvais fell down while it was being built. I hope ours does not fall.

Priest: The Cardinal has given us 280,000 francs so we hope we can work for several months. It has been almost eighty years since the cathedral was started and we are only half finished. I have heard a rumor

that King Louis is getting afraid for his soul and that the donation really came from him.

(Cardinal enters. Peasants bow.)

Cardinal: I've had a long trip, good father, and I was told I would find you here. I've a great plan. You know how sometimes the walls of our great cathedrals give away because of the great weight of the stone? I've fixed it so we can have stone supporters on the sides which will help us to build taller buildings. (Turns to peasants.) It is just such people as you good folks who have helped France to have the finest church buildings in all the world. My blessings on you.

Pierre: We are more than repaid, Your Eminence, for our slight part. We are honored by your visit to our humble home.

#### CONTINUITY IV

Father: You haven't said anything about Central High yet.

Daughter: It's Renaissance.

Mother: My, that's a long word! What does it mean?

Son: It means re-birth.

Father: Re-birth of what?

Daughter: In Italy the people didn't like Gothic churches. They were too tall to suit them. So they decided to revive the old Greek and Roman forms.

Son: They didn't use the columns to support the roof though. They just used them for decoration. Round arches were used for the windows.

Mother: Aren't the Court House and Public Library like that?

Daughter: Yes, and so are the national buildings at Washington, D. C.

Son: Thomas Jefferson is responsible for Renaissance forms in the United States.

#### AMERICAN RENAISSANCE EPISODE

Scene: Drawing Room of a Colonial home.

Rosemary: Girls, I've called you all over because Penelope has promised to tell us about her trip to Washington.

Caroline: She is so fortunate. Since her father is the governor, she and her mother were invited to the President's house party last week.

Harriet: She is two years older than any of us. Her mother allowed her to wear long skirts and the family pearls at the President's ball. It must have been just grand! (Sighs.) (Bell rings.)

Rosemary: Mandy, go answer the door.

Mandy: Yas'm. (Leaves and returns with Penelope.) (Rosemary meets Penelope at the door. Mandy takes her cloak and shows it to the girls.)

Elizabeth: Oh, isn't it lovely!

Rosemary: Gorgeous! Is it from Paris?

Penelope: Yes. Father lectures me about the clothes I buy in Paris. He says I should buy my clothes from the dress-makers here in the States. But the dresses here seem so dowdy. The only ones I care for at all

are copies of the Paris dresses and they seem to lack the artistic touch.

Harriet: Father says that in a few years America will have a style of art of her own.

Penelope: That's what Mr. Jefferson had in mind when he made the plans for Monticello. I wish I had a picture of the beautiful place to show you. Perhaps I can describe it to you. It has seven huge Greek columns on the porch and a large dome over the center of the house.

Caroline: It expresses Mr. Jefferson's adventurous and inventive spirit.

Penelope: The plans for our Nation's capitol were displayed. Everyone hopes they will be used because they show such dignified and handsome buildings. Mr. Jefferson is doing his best to develop an American style of art. Now, girls, let's practice our Virginia Reel. (Curtain.)

#### CONTINUITY V

Son: Kind of a joke on Thomas Jefferson, wasn't it? He thought he was inventing a new style for American Architecture and really he was copying from the old styles of Greece and Rome.

Father: You know, I see that these old conditions really have nothing to do with our modern life. I'm beginning to think that we could have an American style if we tried.

Daughter: Indeed we could! In fact, some of our most up-to-date architects have already invented a style. Frank Lloyd Wright is being copied over in Europe right now.

Mother: Many important buildings are modern in design—look at Radio City—now, why shouldn't our schools be in line?

Father: Things certainly are modern now—why only the other day at the office—

#### MODERN EPISODE

Scene: Office of a great airplane company.

President of Company: I have definitely decided on your plan, Mr. Chatten.

Mr. Chatten (an architect): I plan to build a great building with a low roof in front, for the planes to land on, and a great sky-scraper tower for the offices of the U. S. Mail, the Railroads, and also your Airplane company. There will be a large station below for trains. I think glass will be best for the station.

President: But don't you think that will get dirty?

Mr. Chatten: You are thinking of the old steam locomotive. Our new stream-line trains burn oil. They will get nothing dirty. I am going to decorate the building with lines of aluminum which can be illuminated at night.

President: But I think I should like some columns at the entrance and some Greek designs at the top like the old station.

Mr. Chatten: Can't you see how queer columns would look on a sky-scraper? We have designs for modern buildings which are American, not Greek.

President: Well, that does sound right.

Secretary: Mr. Arentie, President of the Continental Railroad.

President: Show him in.

Mr. Arentie: Good morning, gentlemen, I have come to see the plans. (Looks at plans.) I like this new building idea very much. I like your idea of building it of glass. The say it will be much cheaper. It should save time for both the passengers and the mail to have airplanes, busses, and trains so close together.

President: Then we shall start work on it immediately. Won't you come down and see my newest airplane? It will hold 86 passengers and will go 400 miles an hour.

Mr. Arentie: Why, certainly, but I'll wager it can't touch one of my new trains. (Curtain.)

#### CONTINUITY VI

Son: I'd like to go to school in a sky-scraper.

Father: I think that would be too extreme. There must be other modern forms which would be more suitable for a school building.

Mother: Yes. Remember the 1933 World's Fair buildings? They were built low and spreading.

Daughter: Those were built in the International Style. This style really started in America but it was accepted in Europe first so now it is called the International Style.

Son: America is yet young and growing. If it can originate such beautiful styles as the International Style and the sky-scraper we should do all we can to encourage our artists to develop more ideas. Let's be modern and up-to-date and thoroughly American in our schools as well as in our great industries.

Here's to an ultra-modern East Side High!

(Curtain.)

## THIS MONTH'S COVER

This year finds us making several changes in the appearance of our magazine. This month brings the first of the new cover designs which we trust will bring interest to our readers. To make it still more valuable each month, we will print on this page a story of the cover, telling how it was made, what materials were used, and any other information that may bring help to our readers. Each cover will serve as a splendid piece of illustrative material from which teachers and students may work. We shall welcome any comments or questions our readers may send in to us.

The lettering of the word DESIGN is larger than formerly, and the decoration on the page is larger than usual. Both were made by young art students. The lettering was done by Huley Bray, taking such work in lettering as presented in "Art in the Making" this month.

The decorative panel of autumn flowers was designed and executed by Robert King with the idea of having it made into a zinc cut well in mind. The organization was made in charcoal and later carried out in what we have heretofore called Tempera color process, presented in *Design Technics* and in DESIGN.

It is an interesting process which any beginner may learn and which more advanced students can use to advantage. In this case white tempera paint was used after adding to it a few drops of muscilage. This was painted in the places which are white in the finished design, then when they were dry the entire square was covered with india ink. After the ink was dry the paper was put in a basin of water. In a few minutes the ink came off the area of tempera, giving a striking effect in black and white. Several colors may be used.

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## NOTICE • SUPPLEMENT • PAGES 43 AND 44

Each month we are to publish a supplement, complete and fully illustrated, covering the following vital fields in art: lettering, drawing, painting, pottery, puppetry, sculpture and modelling, textiles, block printing, metal work, and art appreciation. These supplements called "Art in the Making" can be had in quantities of 50 for one dollar, which means that every pupil from the fourth grade through college may have one for two cents. Teachers who are subscribers to DESIGN may subscribe for 150 copies for ten months at the very low rate of \$15.00 only, which means that each of his pupils need pay only one cent per copy. Tell your fellow teacher, art teacher, grade teachers, anyone interested in bringing the fundamentals of art to their pupils. Here is a great opportunity and teachers should order at once. There will be a limited supply. By cutting page 43 at the binding and folding in the middle a four-page booklet will result.





## Child and Adult Alike

# ART IN THE MAKING

PUBLISHED BY DESIGN PUBLISHING CO., COLUMBUS, O.

## LETTERING

Think of the many places a person reads lettering every day—in the newspapers and books; in the letters, greetings and printed invitations received in the mail; name plates on houses, historical and public buildings; in posters, advertisements and traffic signs. Then think of the many cases where everyone needs to know how to do good lettering. Putting one's name and address in books, or other important places; proper addressing of packages for the mail; making notices, placards, Christmas Greeting cards, place cards, show cards, posters and lay outs to be printed are but a few of these needs. Careful study of these pages and some practice

end of the Mediterranean Sea were the first people to use signs (such as triangles, circles and straight lines) to stand for sounds. These sounds then were put together to make words as we do today. Because they traveled and traded with other Mediterranean people, they gave this Phonetic alphabet to other countries. The Greeks were quick to adopt it with some changes and Greek letters are still used today. Then the Romans, who borrowed much of their Art from Greece, adopted it with more changes. The Romans made use of drawing instruments, such as the compass, in their work so they invented beautiful letters for their inscriptions

in stone. A fine example is shown on page 3. It is from Trajan's monument. This style of letter is still used in Western European countries and America when very fine lettering is needed. Many changes have been made in the details or minor parts of the letters, but all our upper case or capital letters are based on Roman letters. These letters are constructed with few line directions which anyone can learn. The lettering presented here is modified Roman, and begins with single stroke letters. This makes it practical and simple.

*An experiment with a rhythm of letters.*

OHIOHIO

combination of pictures and signs which they carved on walls of tombs, giving the story of the person buried there. These are called hieroglyphics. The Phoenicians who lived on the eastern



Dorothy Reynolds entitled "Basket Weavers of the Southwest". This photograph was reproduced through the courtesy of the Southern Pacific Railway Company.

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# ART IN THE MAKING

PUBLISHED BY DESIGN PUBLISHING CO., COLUMBUS, O.

A Supplement to  
DESIGN

SEPTEMBER, 1936  
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## LETTERING

Think of the many places a person reads lettering every day—in the newspapers and books; in the letters, greetings and printed invitations received in the mail; name plates on houses, historical and public buildings; in posters, advertisements and traffic signs. Then think of the many cases where everyone needs to know how to do good lettering. Putting one's name and address in books, or other important places; proper addressing of packages for the mail; making notices, placards, Christmas Greeting cards, place cards, show cards, posters and lay outs to be printed are but a few of these needs. Careful study of these pages and some practice



will teach everyone how to letter well. The story of how mankind learned to use lettering is an interesting one. Primitive races, like our American Indians, used picture writing or pictographs to express their ideas. These were very geometric. See the pictographs of the sun and a cloud shown below. Sometimes these became mere signs and no longer looked like pictures, but the people all understood what they meant. Thousands of years before Christ the Egyptians used a combination of pictures and signs which they carved on walls of tombs, giving the story of the person buried there. These are called hieroglyphics. The Phoenicians who lived on the eastern



end of the Mediterranean Sea were the first people to use signs (such as triangles, circles and straight lines) to stand for sounds. These sounds then were put together to make words as we do today. Because they traveled and traded with other Mediterranean people, they gave this Phonetic alphabet to other countries. The Greeks were quick to adopt it with some changes and Greek letters are still used today. Then the Romans, who borrowed much of their Art from Greece, adopted it with more changes. The Romans made use of drawing instruments, such as the compass, in their work so they invented beautiful letters for their inscriptions

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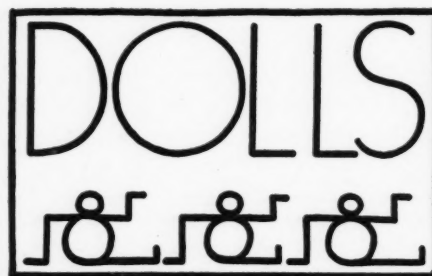
*An experiment with a rhythm of letters.*

OHIOHIO

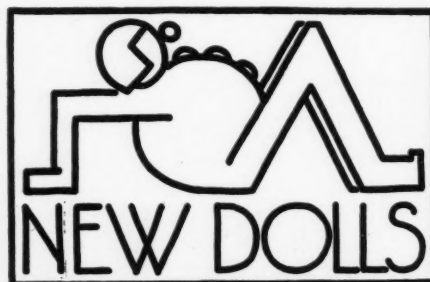


WAVAWAVAVAVAV  
FLO WHITCOMB  
COLUMBUS  
MINNESOTA  
ART

Practice in letter arrangement.



A poster with a dominant word and small decoration.



A poster with large illustration and small words.

ART ART ART

In lettering one's name, address, date, etc. on a drawing or in a book to label it, it is best to make the words  $3/16$ " of an inch high. For practice regular ruled paper is excellent.

It is easy to understand what makes good lettering. First of all, lettering is an art of rhythm. Everyone enjoys an interesting repetition like the movement in March music, or in a dance. So in placing letters together to form a word it is necessary to place them so that the areas between look equal. This takes careful judgment in the beginning. One must look carefully to see if the amount of white paper showing between the various letters in the word looks equal. Of course these areas will be different in shape because of the letters. It is not right to measure the distance from letter to letter at the base or to make separate boxes in which to place each letter, as is often done. To do good lettering, as in all of the arts, one must learn how to use his judgment. It is helpful and interesting to start out repeating certain letters over and over again to make rhythm. See lower corner of page 1, and first line top of page 2.

There is also a repetition or rhythm in the letters because very few line directions are used—vertical, horizontal, oblique and circles or arcs of circles. These directions repeat over and over again and this adds to the rhythmic feeling necessary in lettering. A careful study will show that all the letters may be divided into three groups according to their general construction.

RECTANGULAR GROUP: H F E L T N are all three-fourths as wide as high with the cross bar on the first three being a little above the middle. M is square.

ROUND GROUP: O C Q are perfectly round. D is round with a vertical line cutting the left side. G is round with a horizontal



A good example of Roman lettering from Trajan's monument made about 1800 years ago. Courtesy of the Victoria and Albert Museum, London.

horizontal cross bar a little above the middle and a vertical line cutting the right side, giving it two angles. P is a circle with a vertical line which extends below the circle one-third of the entire length. R resembles P. S is built on two circles with the smaller one on top. B is made of two circles and a vertical. The top circle being smaller. J is part of a circle with a vertical line.

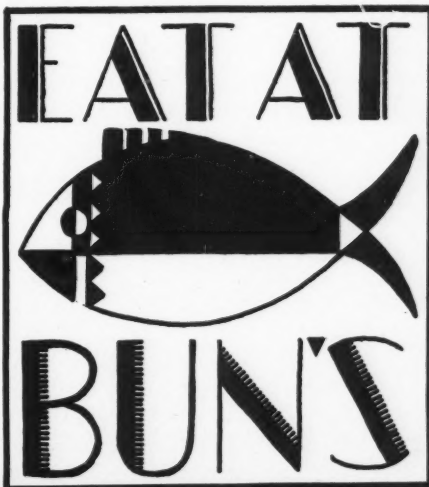
**OBLIQUE GROUP:** The third group is made up largely of oblique lines. A is as wide at the base as it is high and the cross bar comes a little below the middle. V is like the A inverted. W is a double V, the two overlapping. X is two oblique lines crossing in such a way as to make the base wider than the top. Z is two horizontal lines connected by an oblique line, the top line being shorter than the base line. Y is like V with a short stem, the connecting point coming a little below the middle. K has a vertical line cut by an oblique line about one-third up from the bottom; the second oblique line touches the first oblique line at the middle point

Heavy masses in letters and decoration adds to a poster.

**CINCINNATI  
GATEWAY TO  
SOUTH**

and makes the base of the letter wider than the top.

Besides forming rhythm in the letters of the word, and having the letters constructed well, the next thing to learn is to place them so they look well in words and go well with other words. See the first group upper left, page 2. Every word begins in line with the others on the page. That gives a feeling of order. To do this, very light guide lines were drawn with a ruler to indicate the exact point of starting at the side and ending at the right. The first line made up of WAVAW was made 1" high. The second line, the girl's name, is the same height. The third and fourth lines are 1½" high, while the word ART is 5" high. Notice that the A and T





*A modern poster using letters for decoration.*

are in line with the letters above them. These were done in pencil on manila paper and inked in with India ink, using a medium sized lettering pen with a round point.

In the poster the word DOLLS is featured. It is much larger than anything else. The decoration is a border of dolls made using the same line directions as in the word DOLLS—vertical, horizontal, and circles. They agree in length. A margin line was drawn to hold the border together better. In the second poster the drawing of a doll is dominant and the lettering NEW DOLLS is much smaller. In this poster the line directions are four—vertical, horizontal, oblique and circular. Notice how the decoration and lettering in both of these posters agree at the right and at the left. Always avoid loose ends and flourishes.

Usually in making large posters intended to attract attention, it is well to have dark masses instead of single lines in the lettering, as well as in the decoration. To do this it is well to start out the same way as one does in making single stroke letters—construct the letters well, with the areas between them looking equal, adding one dark mass to each of these letters, as shown at the bottom of pages 2 and 3. This thickness is taken from the white area inside of the letter, except in letters like T and I. The M and W are so wide they have two heavy masses. The letters R and S have to be slightly changed to add the heavy mass. A little study of the letters here will make that clear. The dark mass may be given some variation as shown in the word ART, bottom page 2. Too much white in the heavy mass will destroy the effect. Block letters, as shown in the word TREES on

page 1, and U S on page 4 are simple to make. But it is most important to plan the words in single strokes first and then add the width to the inside of the letters. A small piece of paper with two pencil marks at the edge makes a valuable guide in keeping the thickness the same.

These letters should be inked in outline first, as shown in the word TREES in the illustration on page 1. Then they may be filled in with black India ink or show card colors. Letters should always be drawn free hand, so that one will learn to judge well. Sometimes slight adjustments in the construction of the letters are necessary to make a fine effect.

The style of letter, the weight and color, makes a most interesting study, and should be made to agree with the subject and the illustration used on the poster, greeting card, placard or seal. Making a collection of good examples from magazines, newspapers and circulars will help. Further study of the books and magazines mentioned below will be valuable.



*An Individual Seal*

NUMERALS follow the same general line direction as the letters. "Naught" is a circle; "one" is a vertical line. The others are very much like these figures: 2, 3, 4, 5, 6, 7, 8, 9.

#### BOOKS:

*P's and Q's*, a book on the art of letter arrangement, by Sallie B. Tannahill. Doubleday, Dor & Co., Garden City, N. Y.  
*Graphic Design*, by Friend and Hefter. McGraw-Hill Book Co., Inc., N. Y.  
*The Art of Lettering*, by Carl Lars Svenson. D. Van Nostrand Co., N. Y.  
*Miseen Page*, by A. Tolmer. William Edwin Rudge, N. Y.  
*Our Changing Art Education*, by Felix Payant. Design Pub. Co., Columbus, Ohio.

PROBLEMS: Name, name and address, greeting cards of all sorts, signs, labels, placards growing out of school activities, charts, geography, history, book covers, book plates; posters for various school enterprises, meetings, plays, picnics, sales, athletics, lunch rooms and exhibitions; titles, initial letters, booklets, mottoes, invitations, announcements, seals, name plates, trade marks, and cartons.

Other supplements in this series include line drawing, pottery, painting, modelling and sculpture, textiles, block printing, sheet metal work, art appreciation. Each student should have one of each, binding all four into a forty-page book on art.





Above is one of the Finger-Paintings shown at the recent remarkable exhibition, "Young America Paints," sponsored by BINNEY & SMITH COMPANY, and held at Rockefeller Galleries, Fifth Avenue, New York. Over 10,000 people viewed this exhibition and watched the daily demonstrations of Shaw Finger-Paint by young folks from public, private and parochial schools.

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### EDITOR'S NOTE

We wish to express our regret at having failed to give credit for the photograph on page 24 of the June 1936 issue of DESIGN, accompanying the article by Dorothy Reynolds entitled "Basket Weavers of the Southwest". This photograph was reproduced through the courtesy of the Southern Pacific Railway Company.

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